Mel Bay Presents

Juan Serrano

King of the Flamenco Guitar

Solos from Juan Serrano's videos
Juan Serrano/Flamenco Guitar and *Juan Serrano/The Flamenco Tradition, Part 1*

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2. Soleares (2:02)
3. Lagriamas de Granda (6:19)
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5. Fantasy (6:47)
6. Dos Colores (5:01)
7. Lamento Gitano (5:29)
8. La Juderia (4:56)
9. Cueva Gitana (6:44)
10. Punta Umbria (4:43)
11. Tarifa (4:41)
12. Amigo Mariano (4:09)

1 2 3 4 5 6 7 8 9 0

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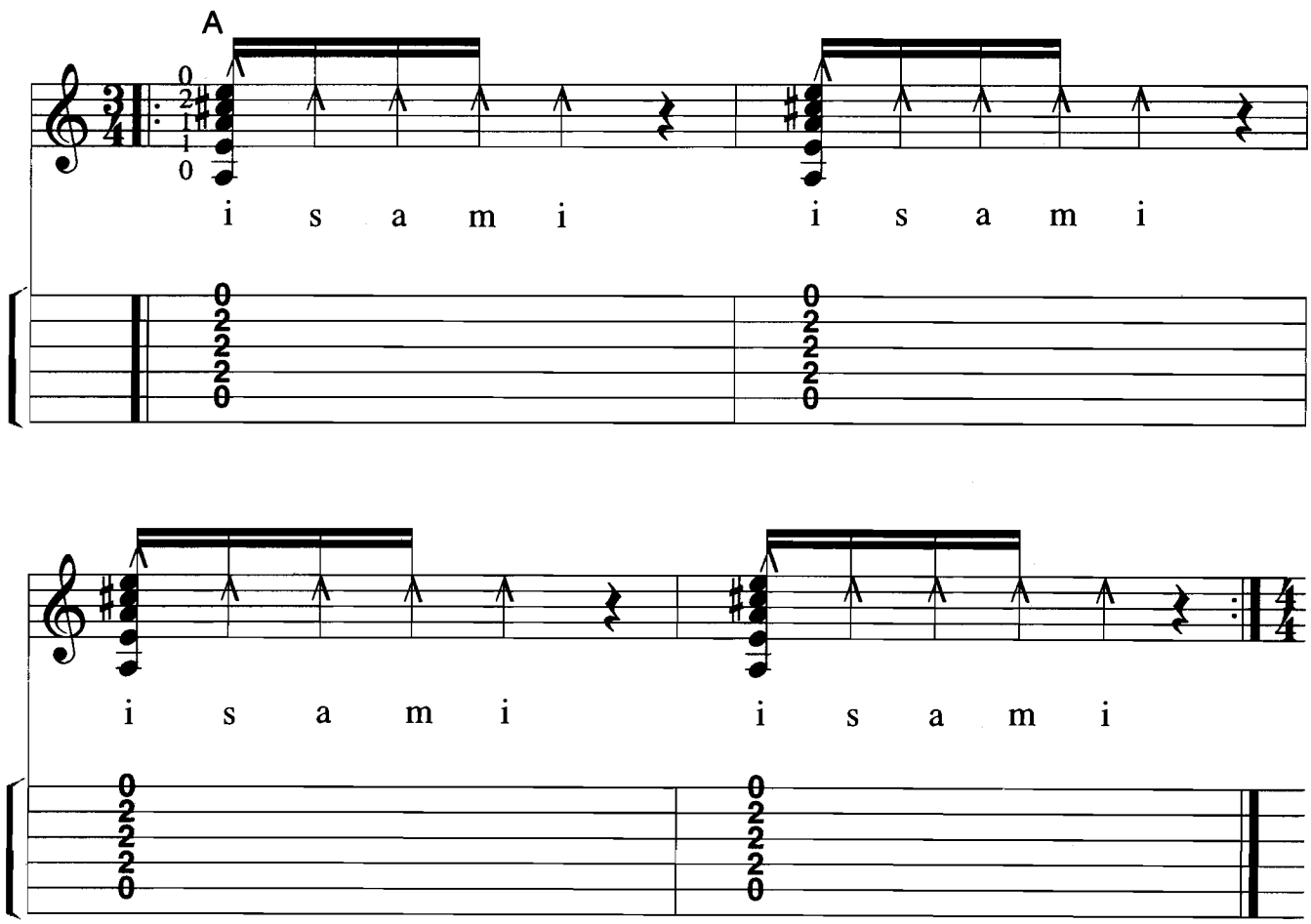
BASIC TECHNIQUES

Rasgueado

No. 1

Juan Serrano



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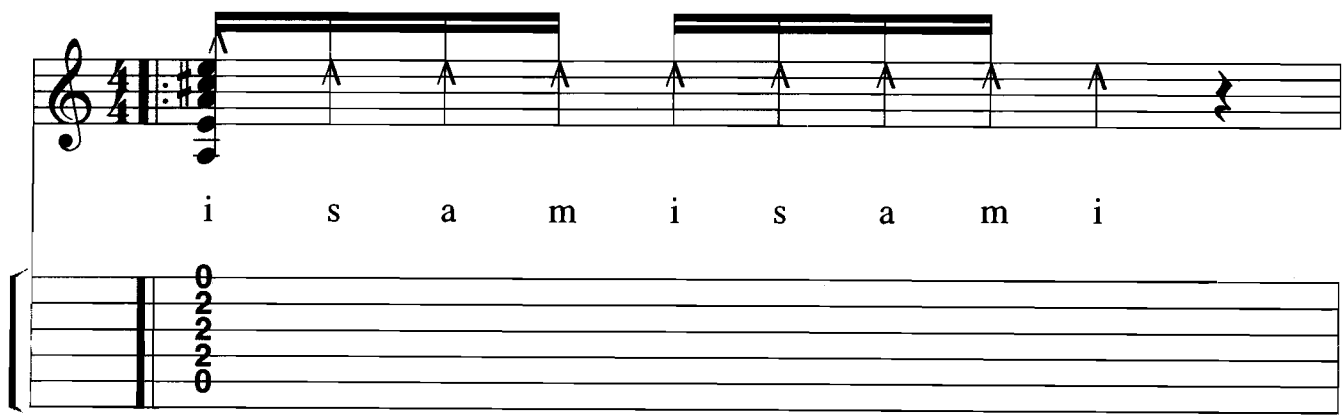

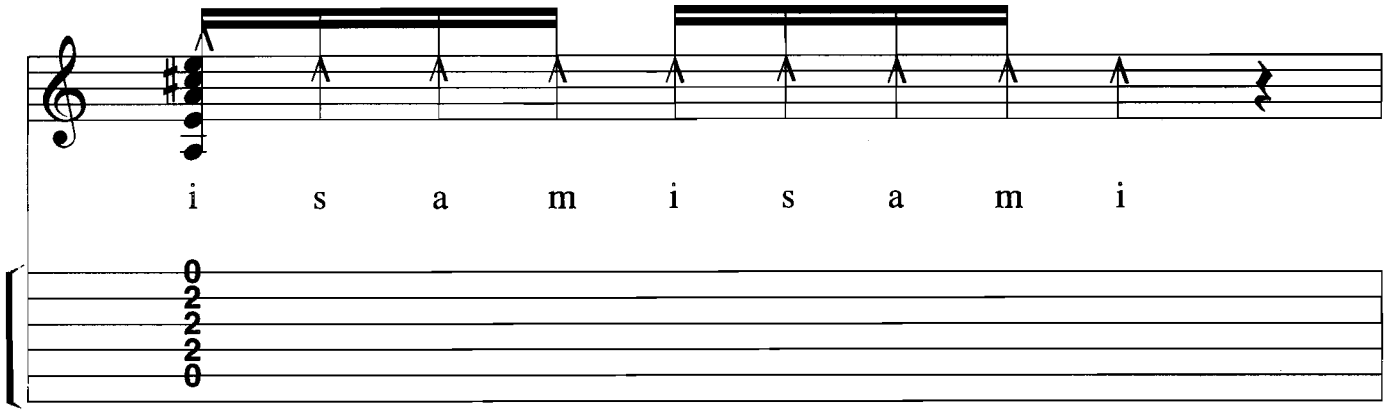
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2
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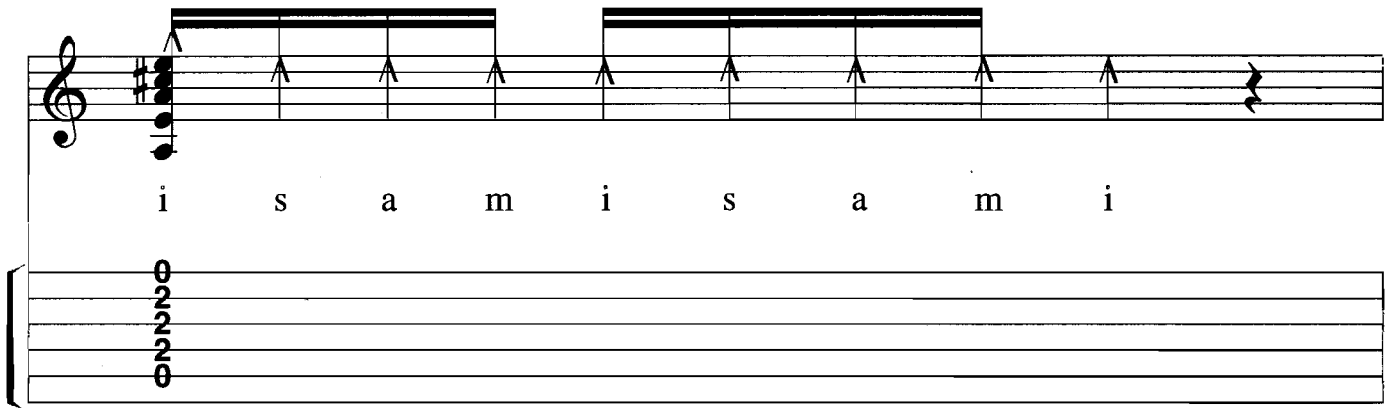
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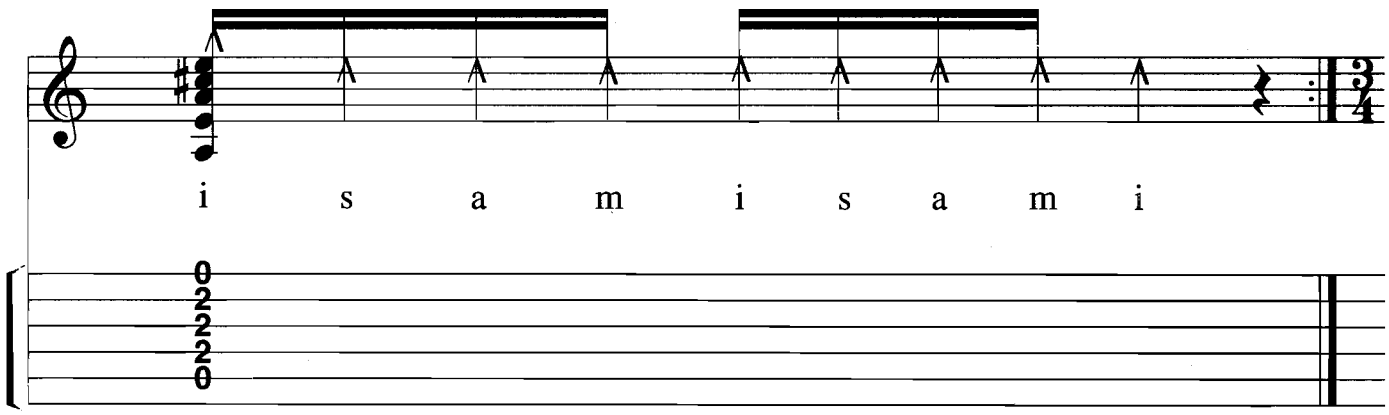
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2
2
0
3
4

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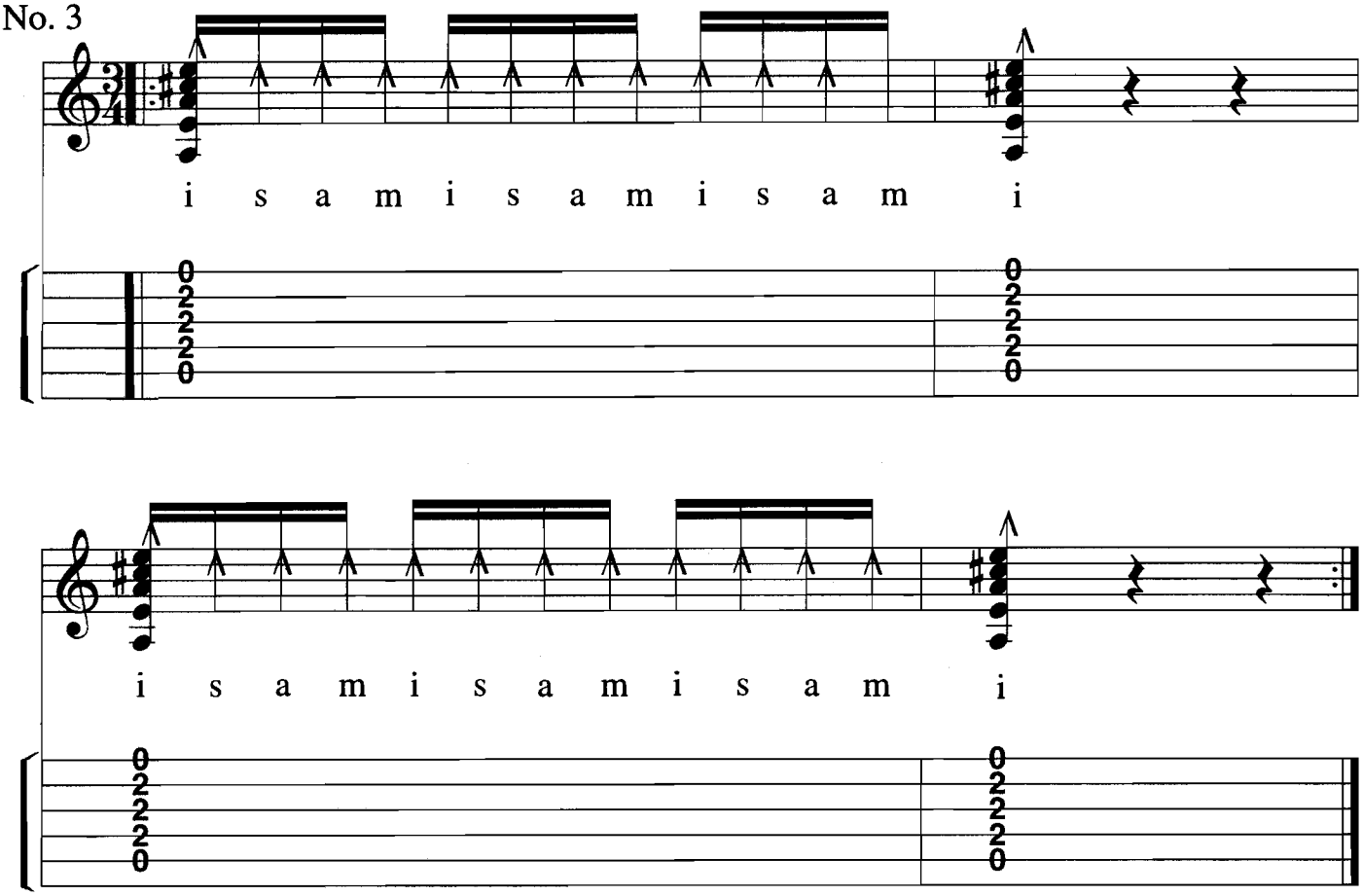
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0 2 2 2 2 0
0 2 2 2 2 0

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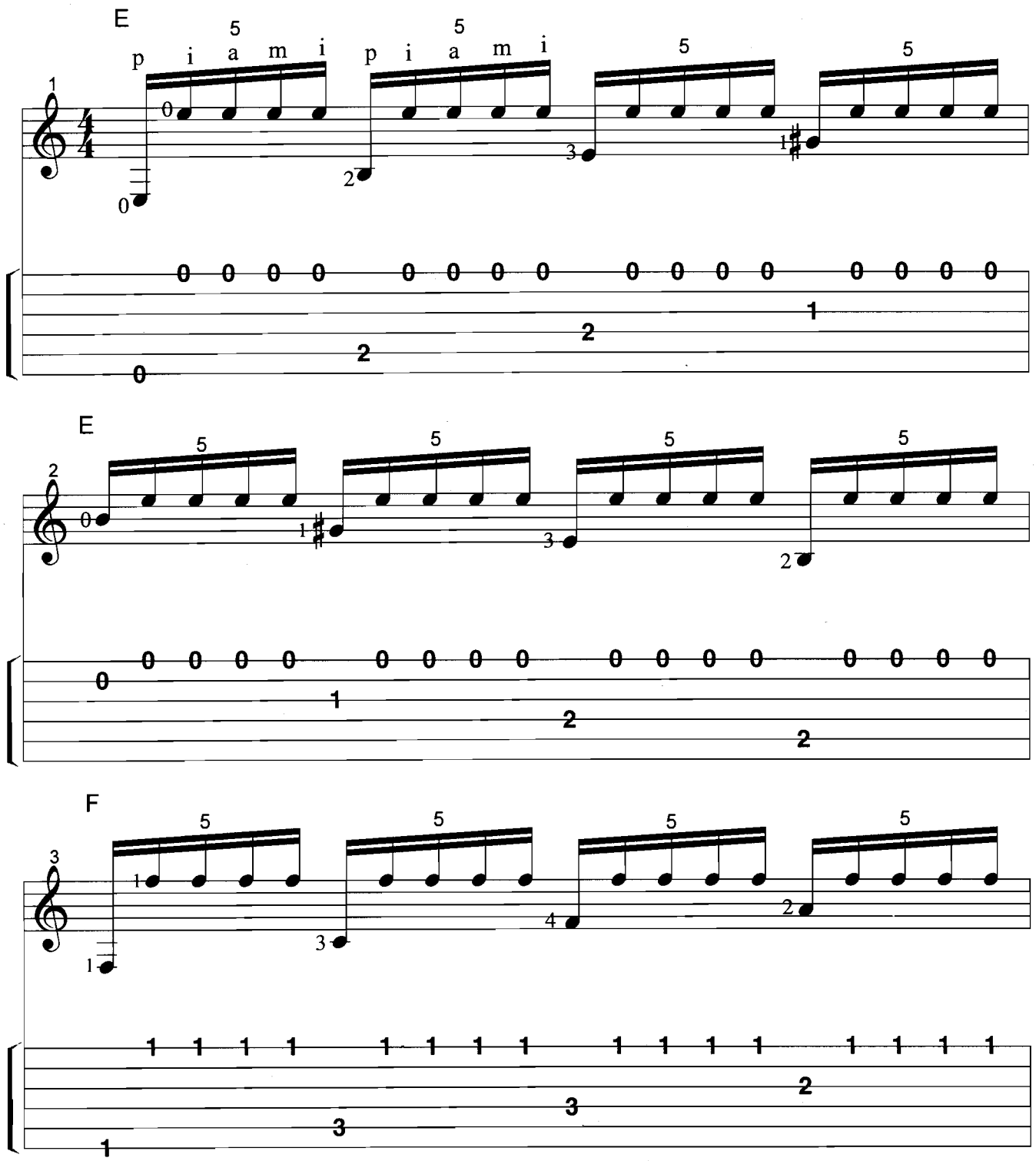
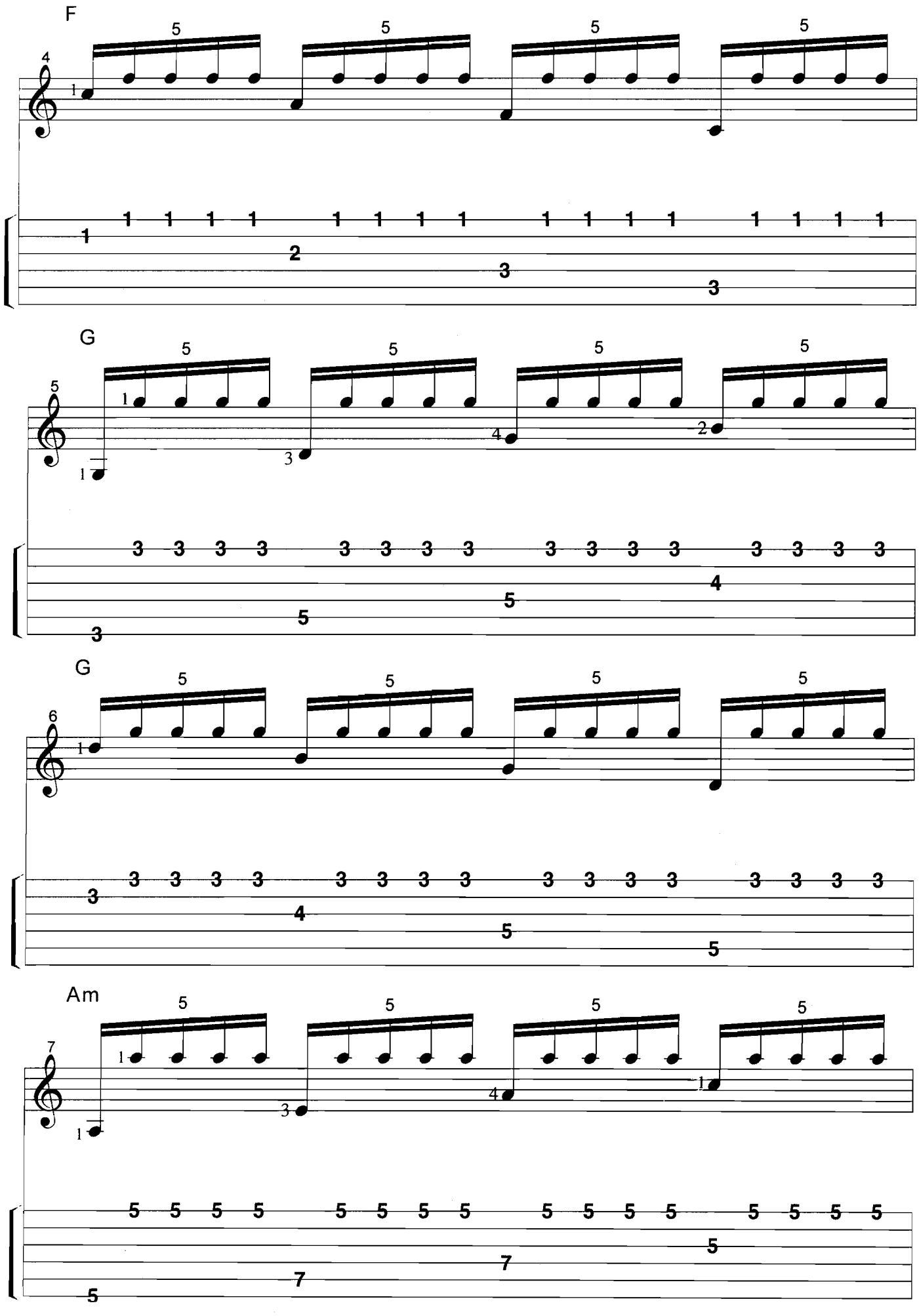
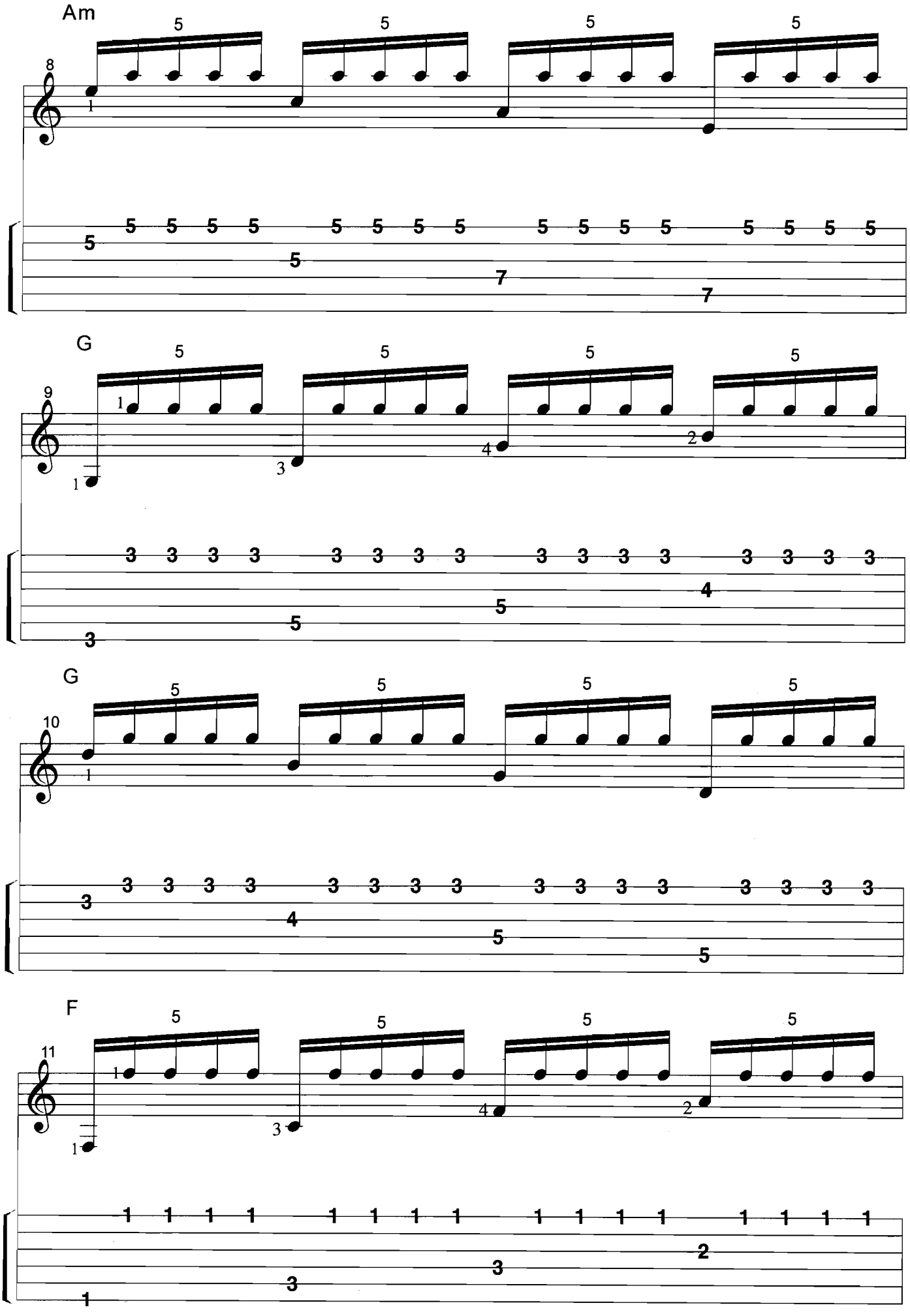
Tremolo Study

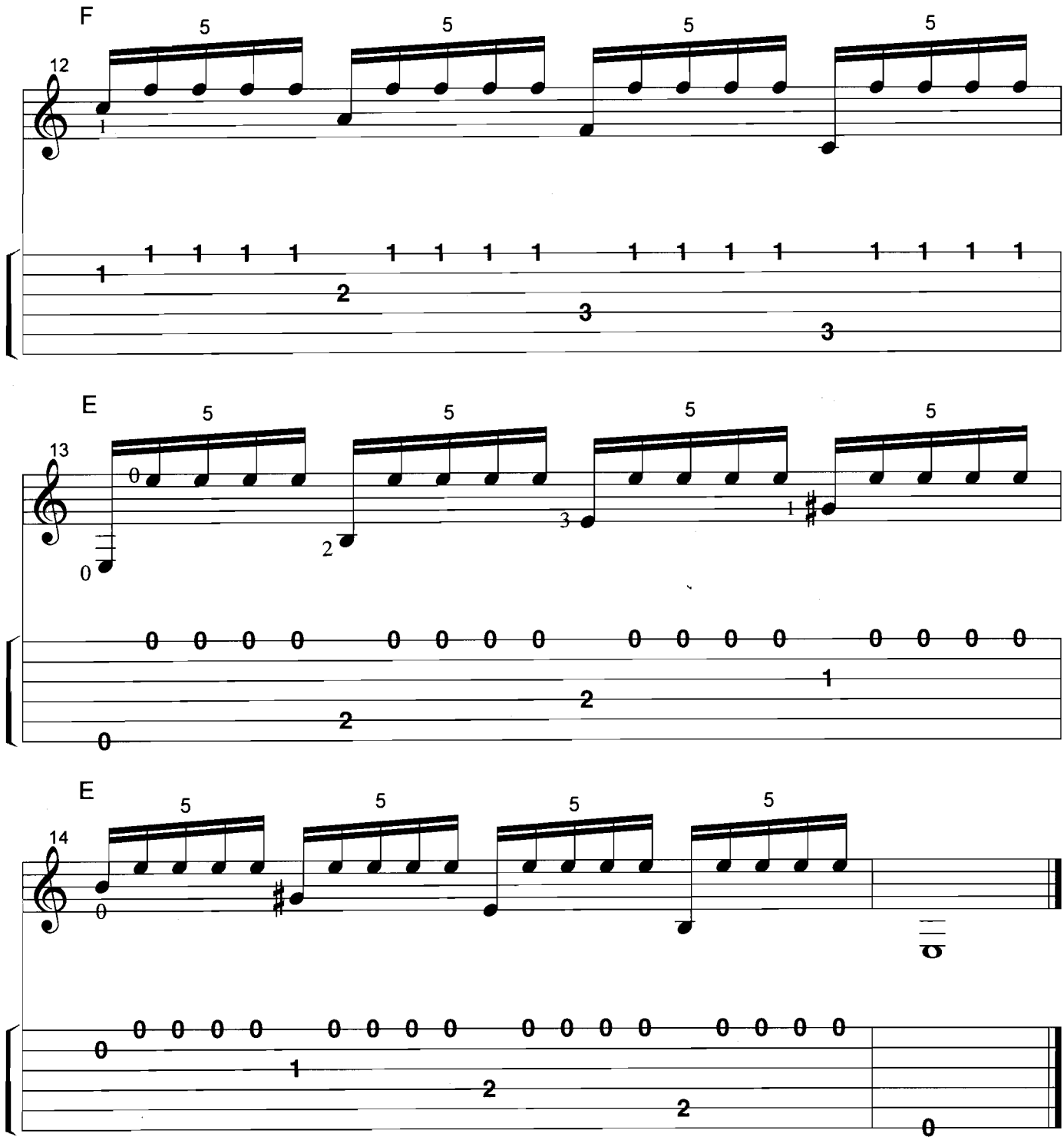
No. 1

Juan Serrano



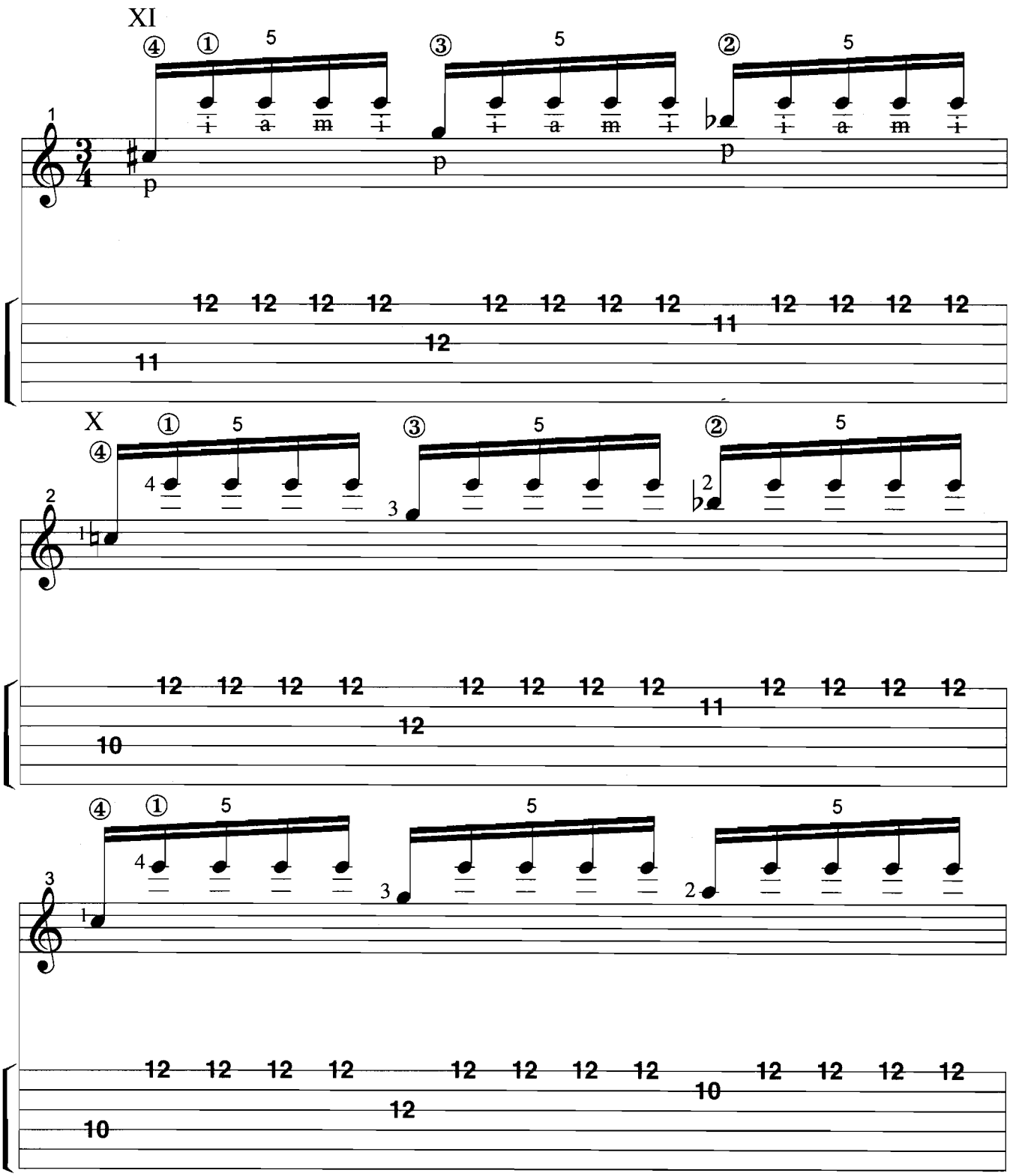

F
G
G
Am

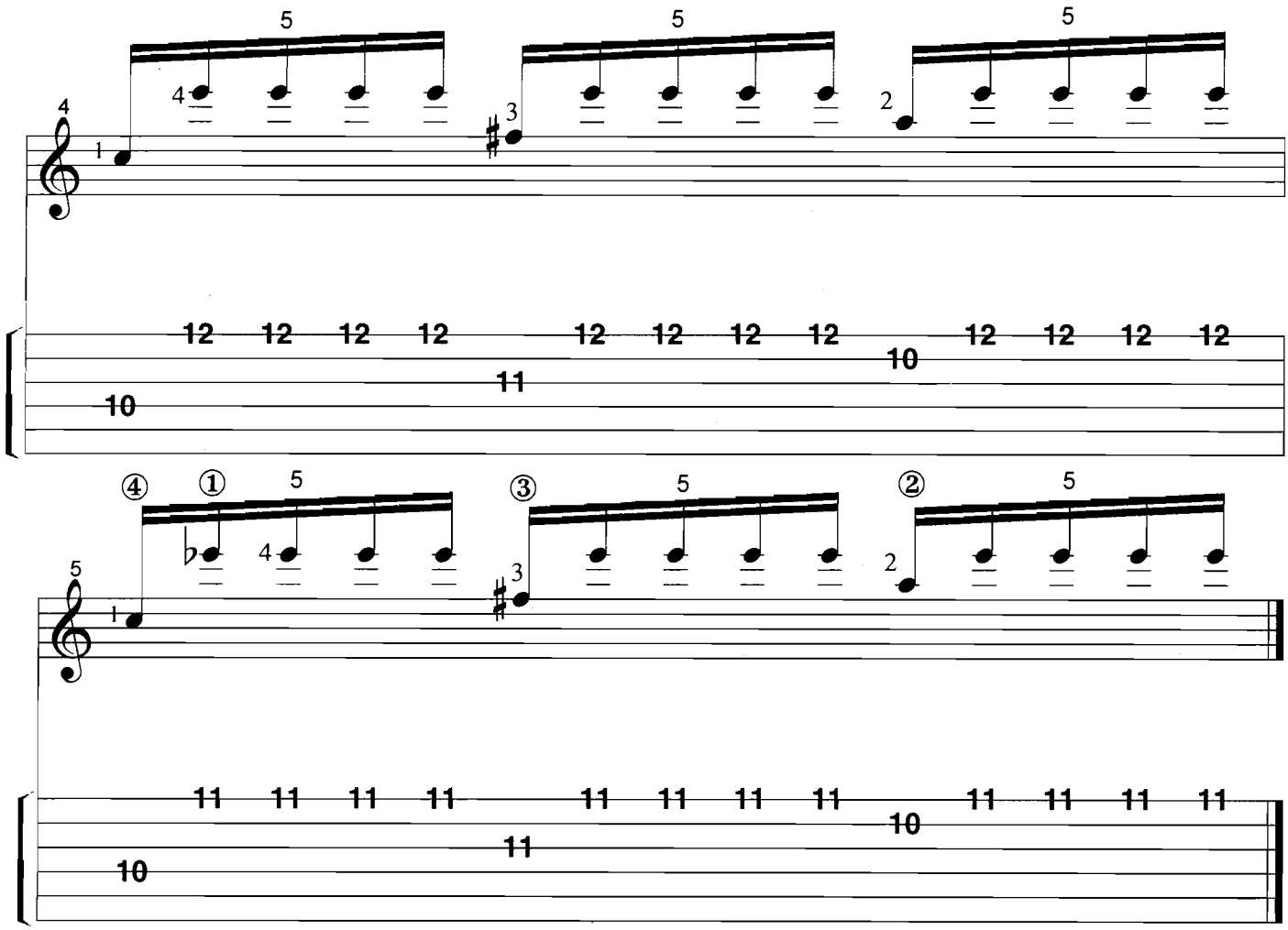

Am
G
G
F


F
12
E
13
E
14

No. 2

Juan Serrano



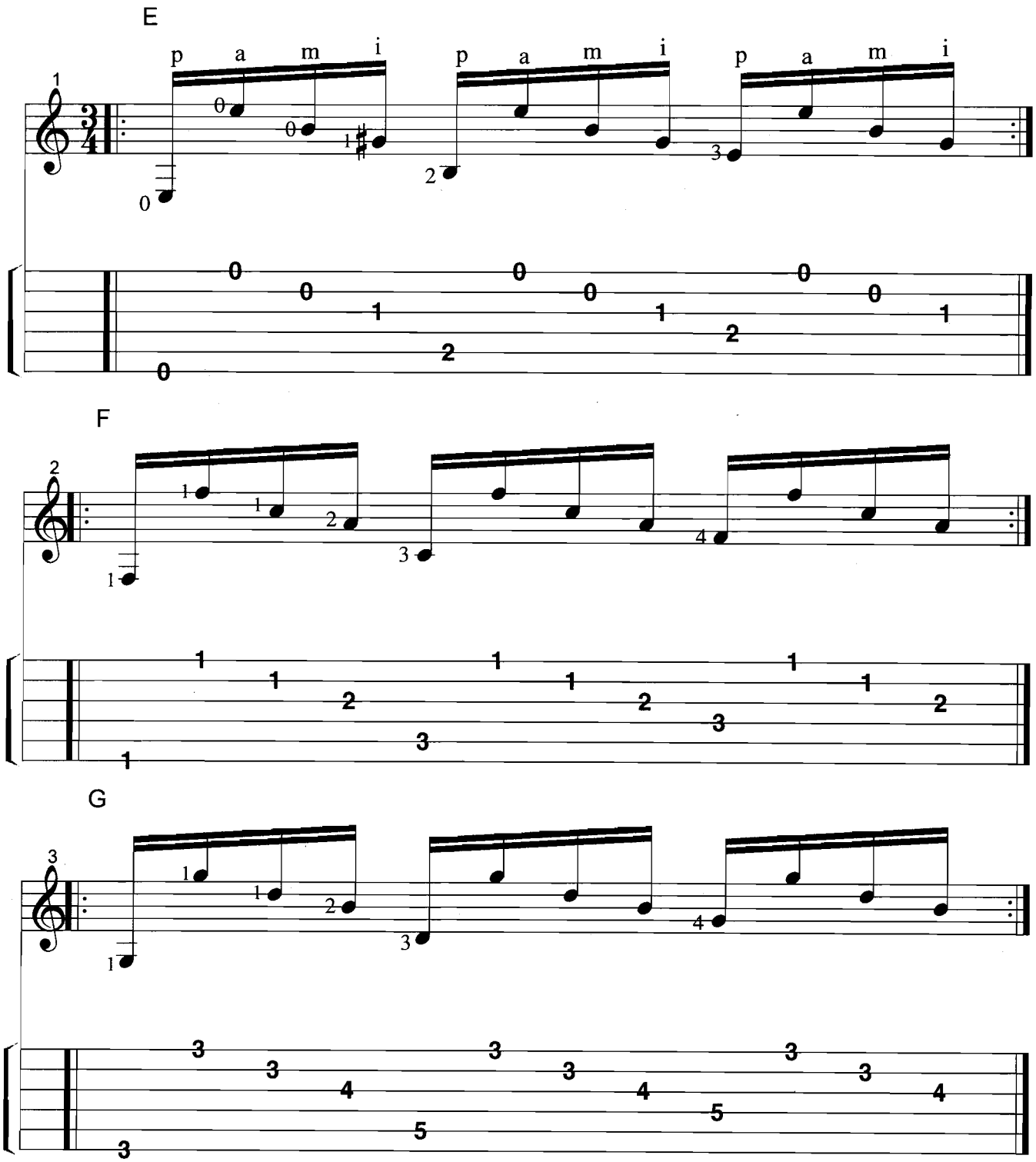


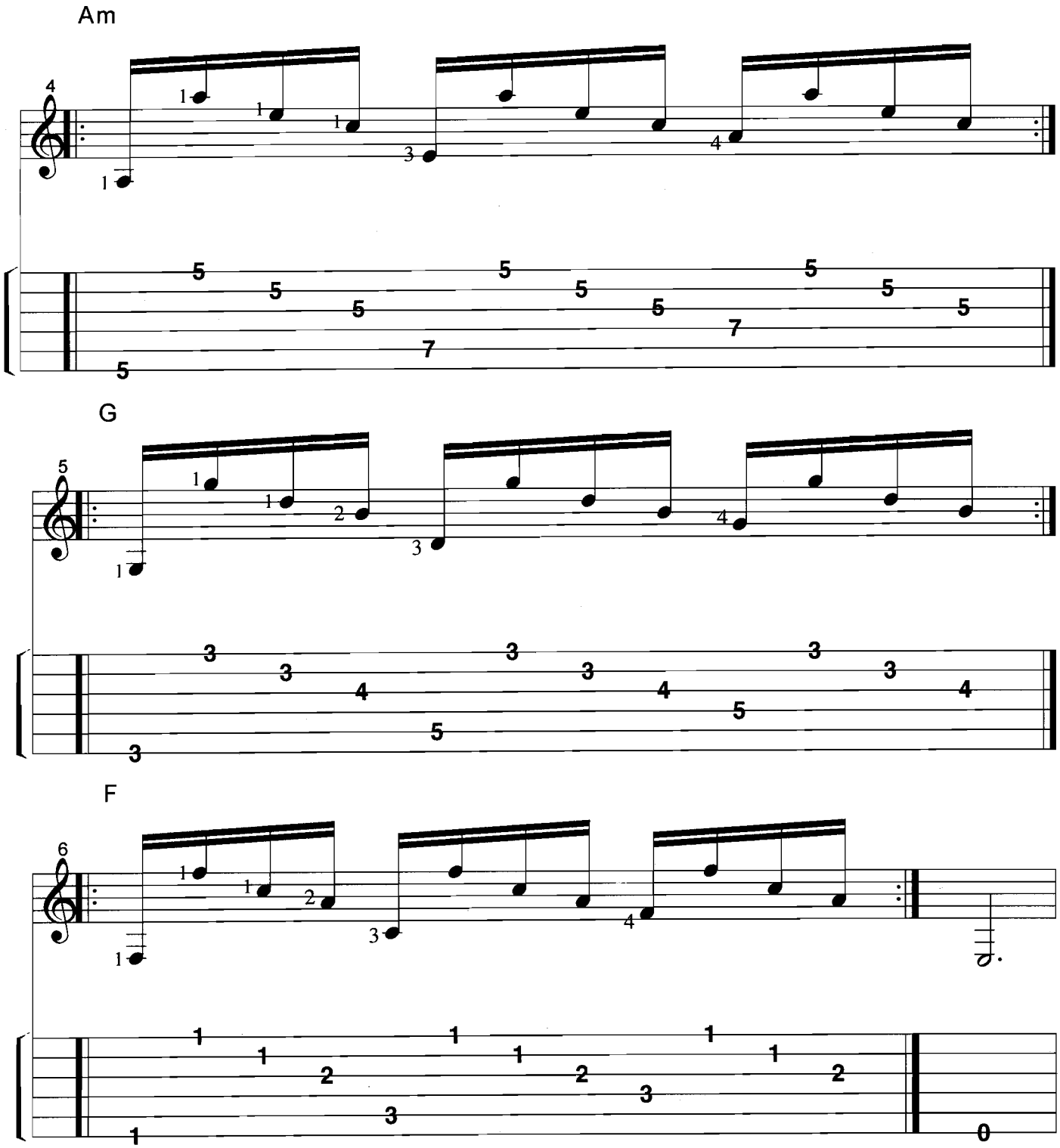
Continue this tremolo study in the same descending fashion, all the way down the first position.

Arpeggio Exercise

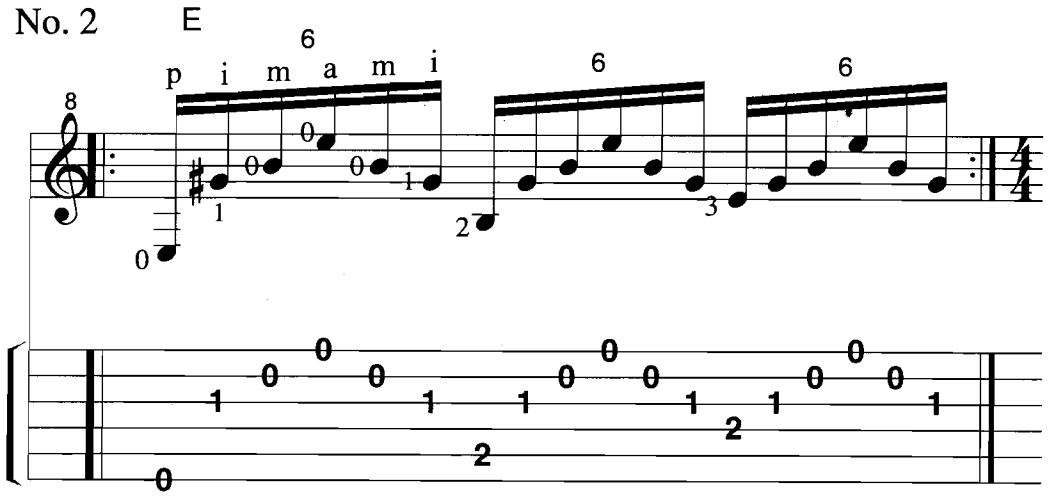
No. 1

Juan Serrano



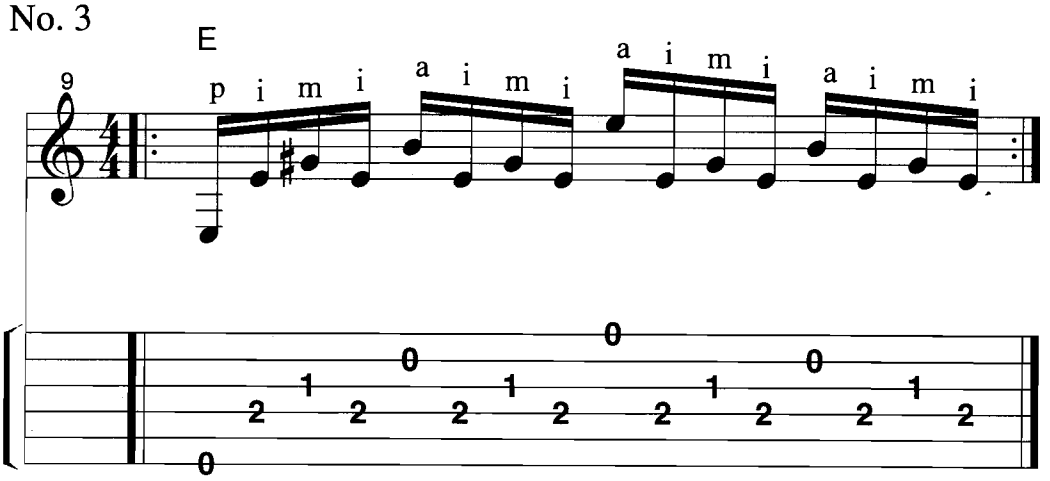

Am
G
F

No. 2



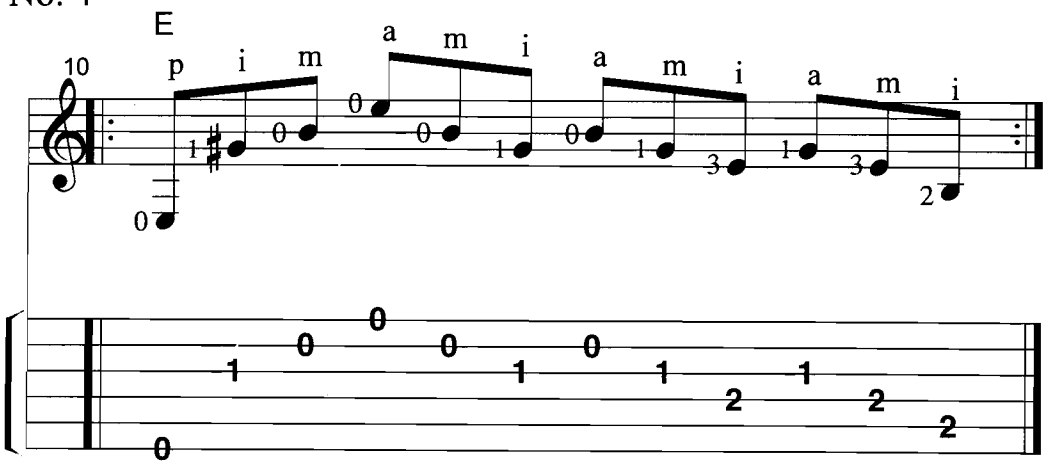
Repeat for chords F-G-Am-G-F
(same as exer. No. 1)

No. 3



Repeat for chords F-G-Am-G-F

No. 4

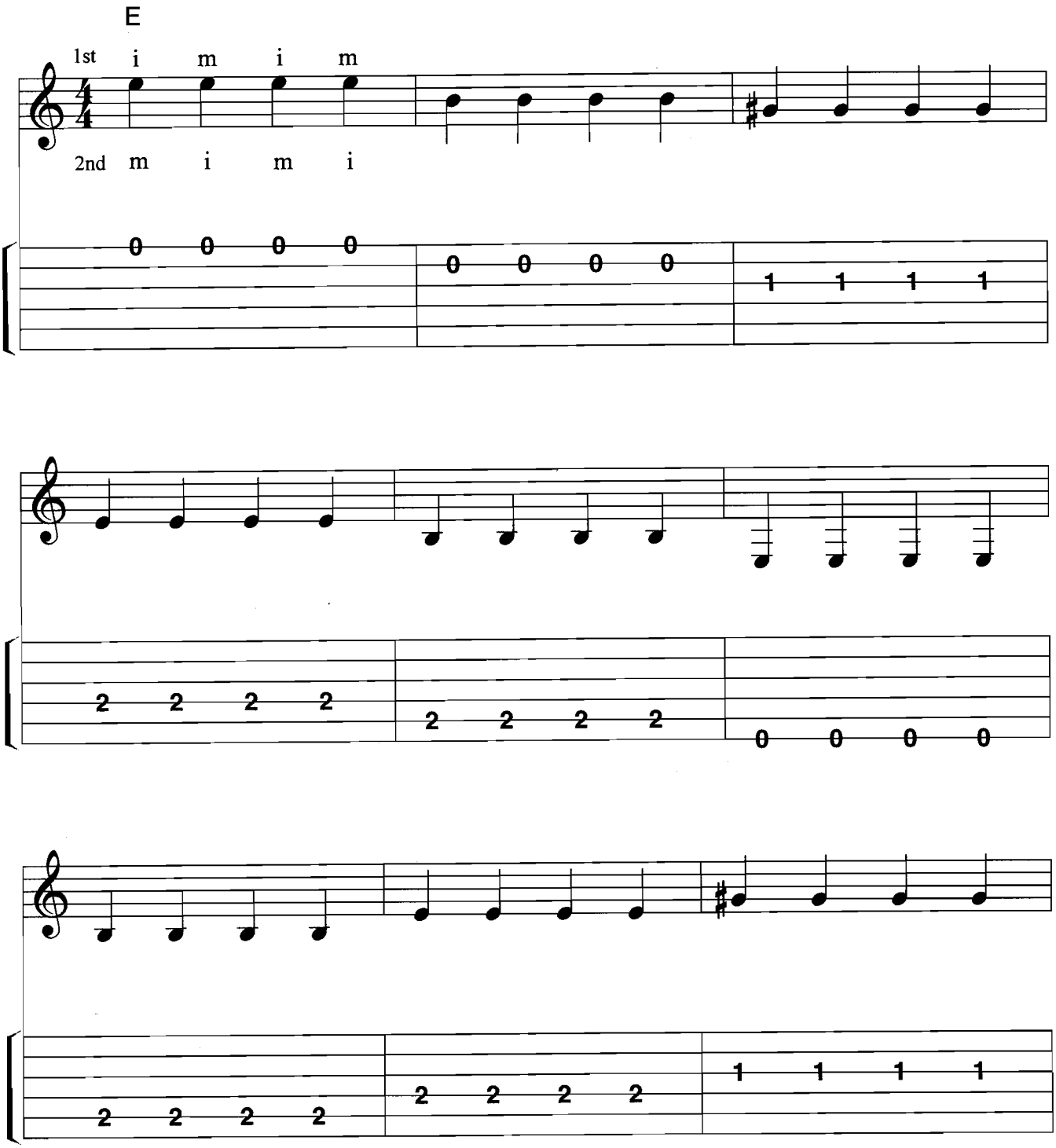


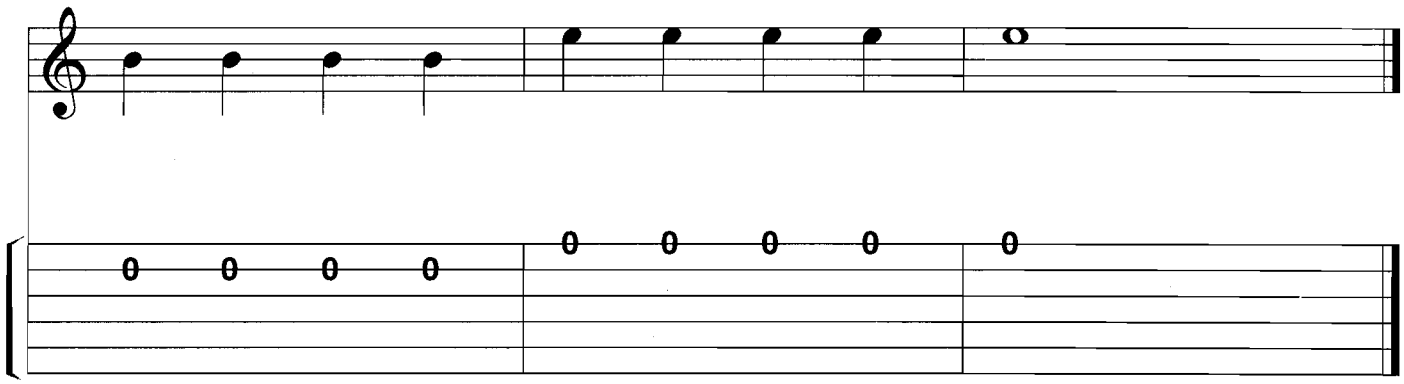
Repeat for chords F-G-Am-G-F

Picado

No. 1

Juan Serrano





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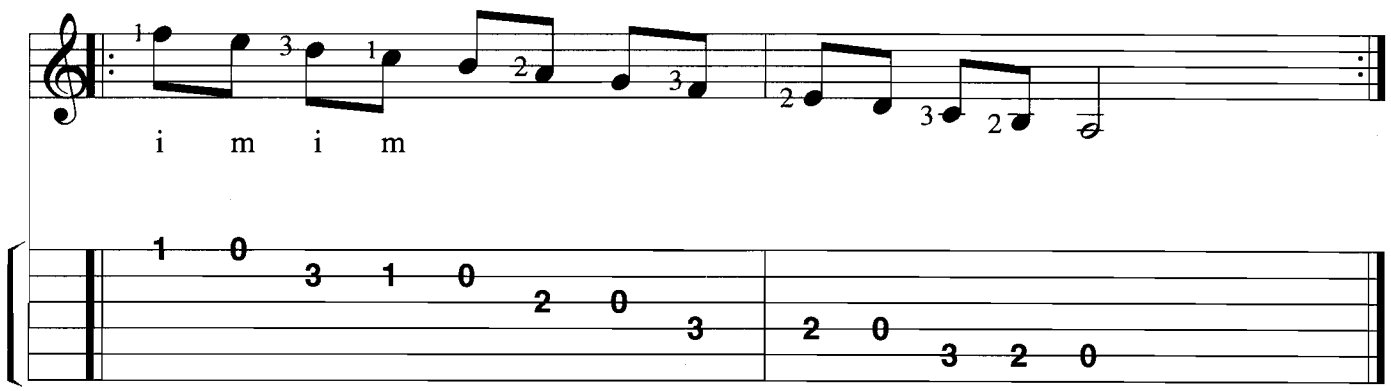

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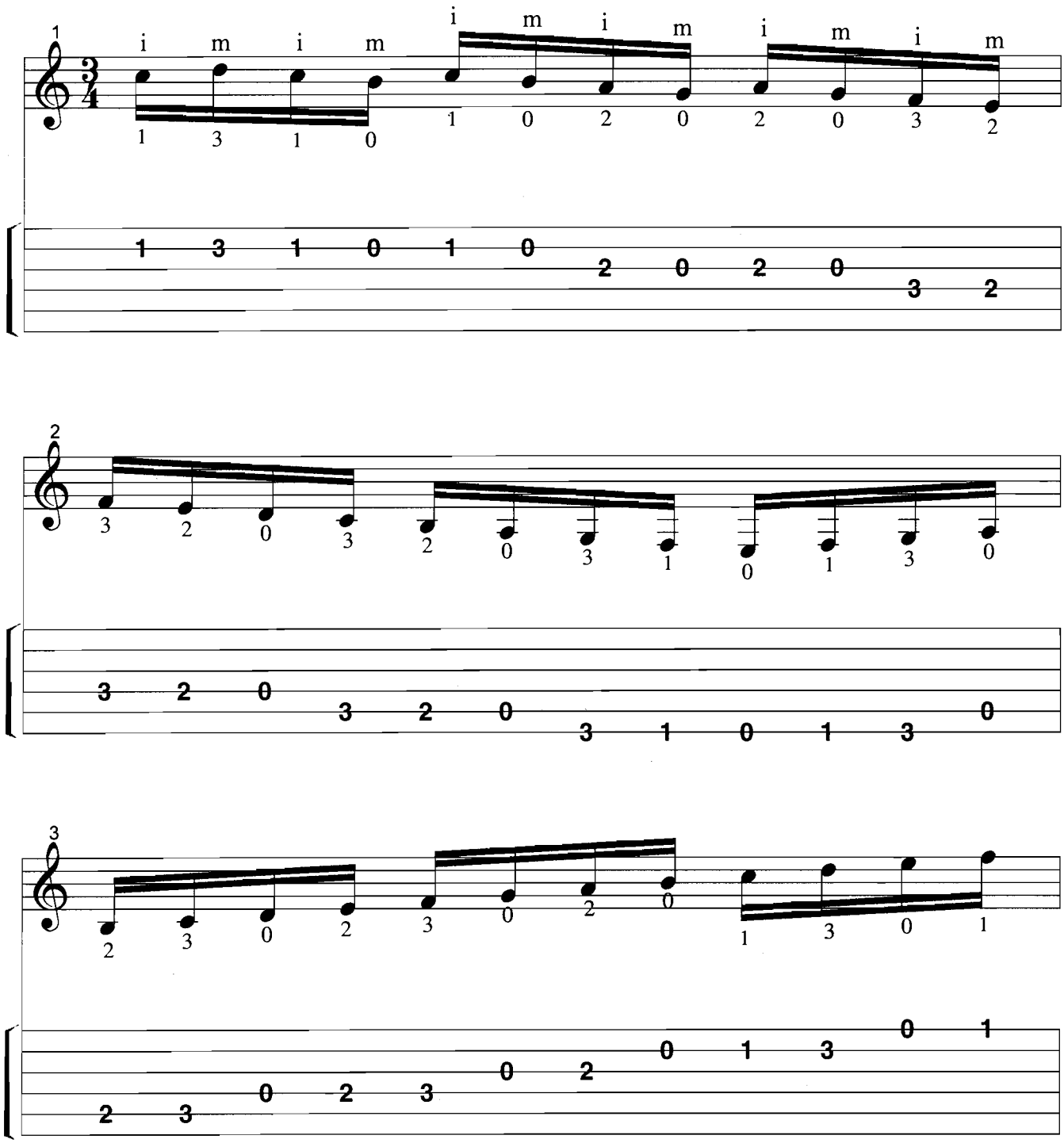
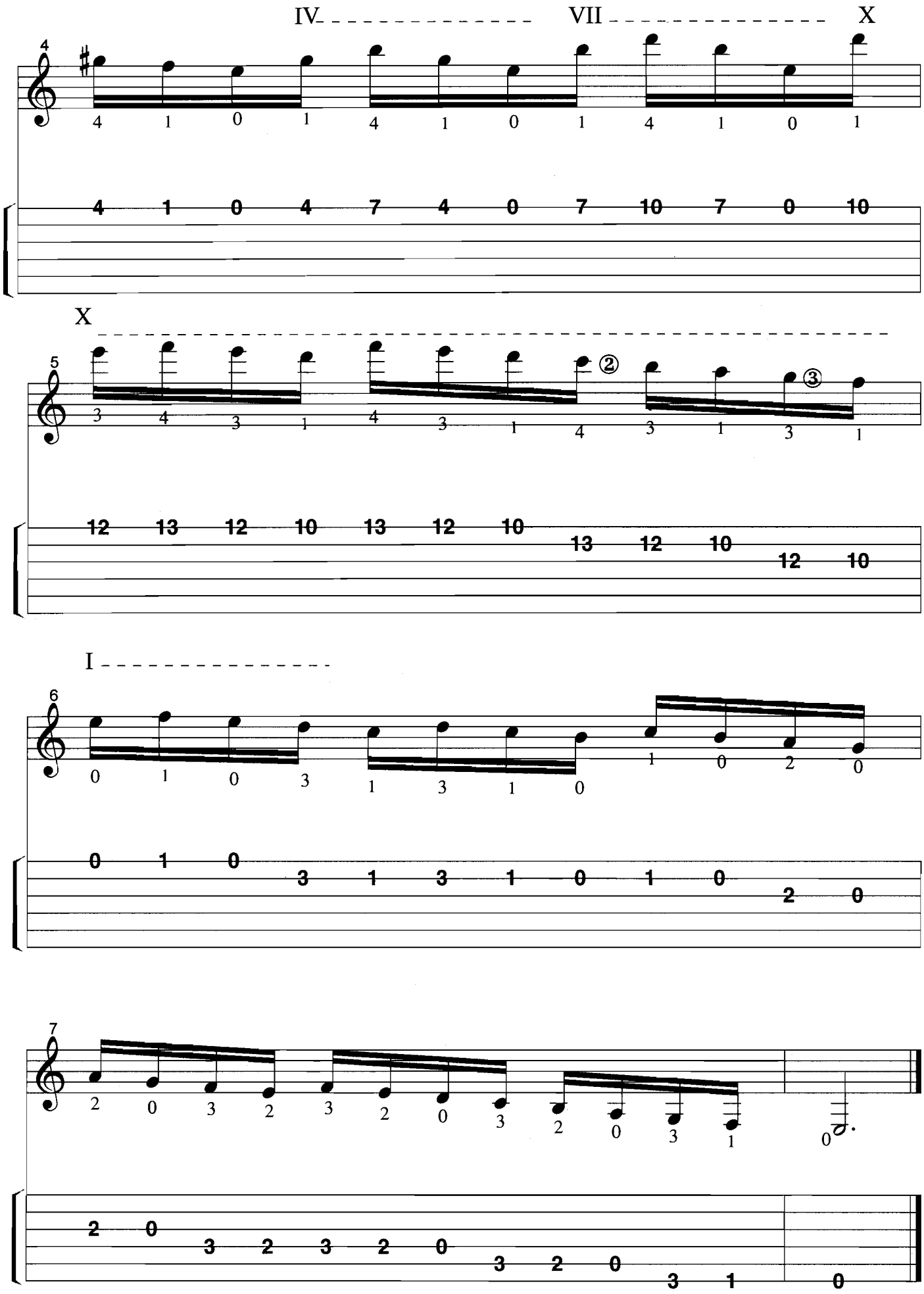
Juan Serrano

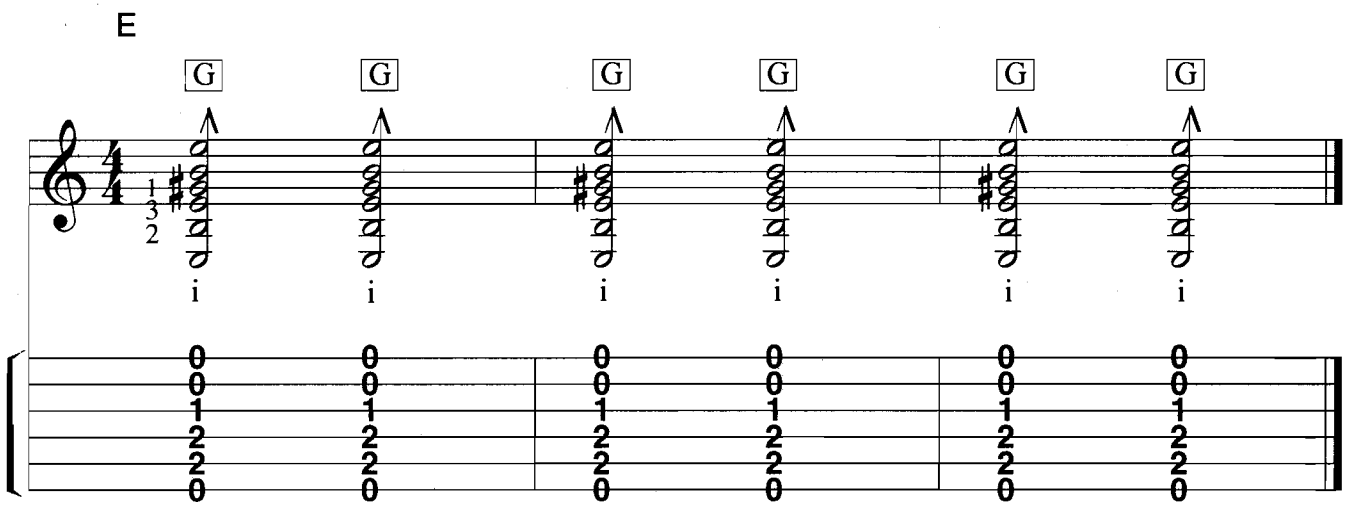



IV
VII
X
4
4 1 0 1 4 1 0 1 4 1 0 1
4 1 0 4 7 4 0 7 10 7 0 10
X
5
3 4 3 1 4 3 1 4 ② 3 1 3 ③ 1
12 13 12 10 13 12 10 13 12 10 12 10
I
6
0 1 0 3 1 3 1 0 1 0 2 0
0 1 0 3 1 3 1 0 1 0 2 0
7
2 0 3 2 3 2 0 3 2 0 3 1 0
2 0 3 2 3 2 0 3 2 0 3 1 0

Golpe

No. 1

G SYMBOL FOR THE SPANISH WORD
"GOLPE"---MEANING TO TAP
THE TOP OF THE GUITAR ONLY
WITH THE ANULAR (a) FINGER TIP.



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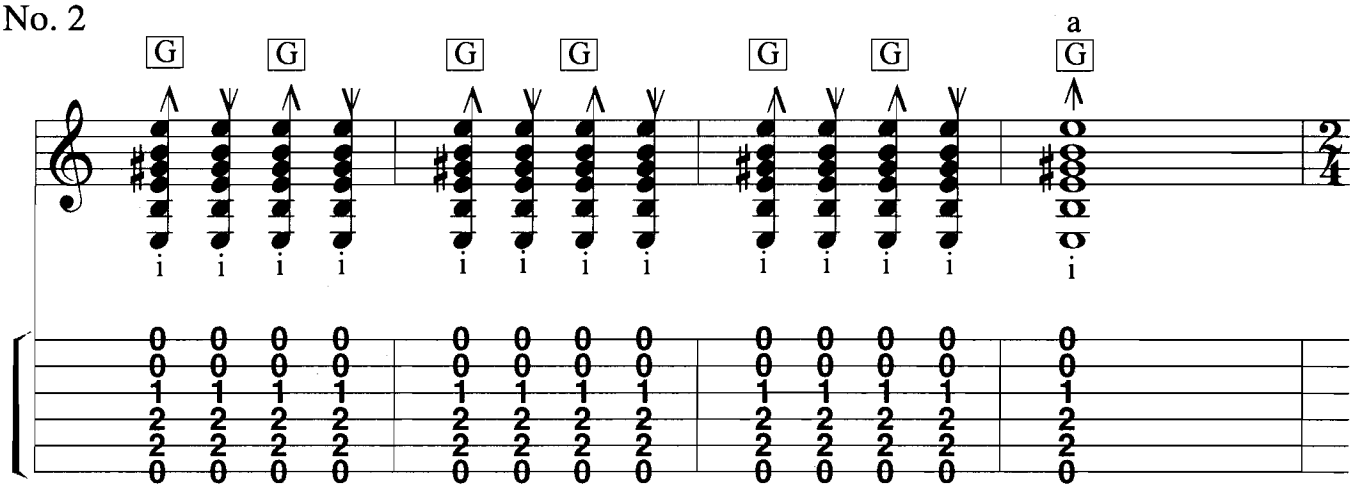
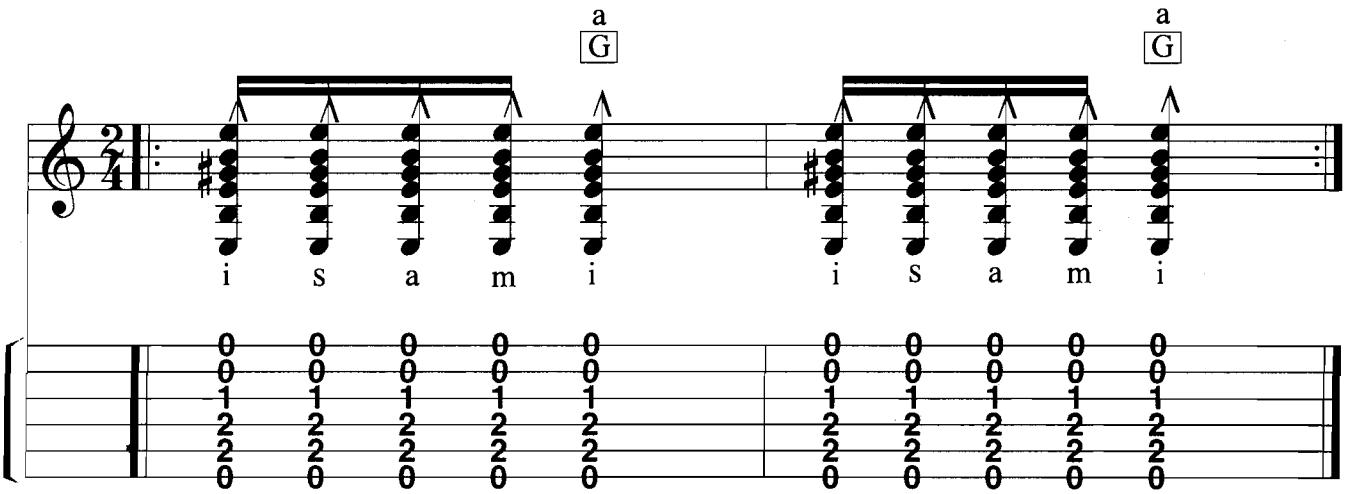


Rasgueado with Golpe



Farrucas

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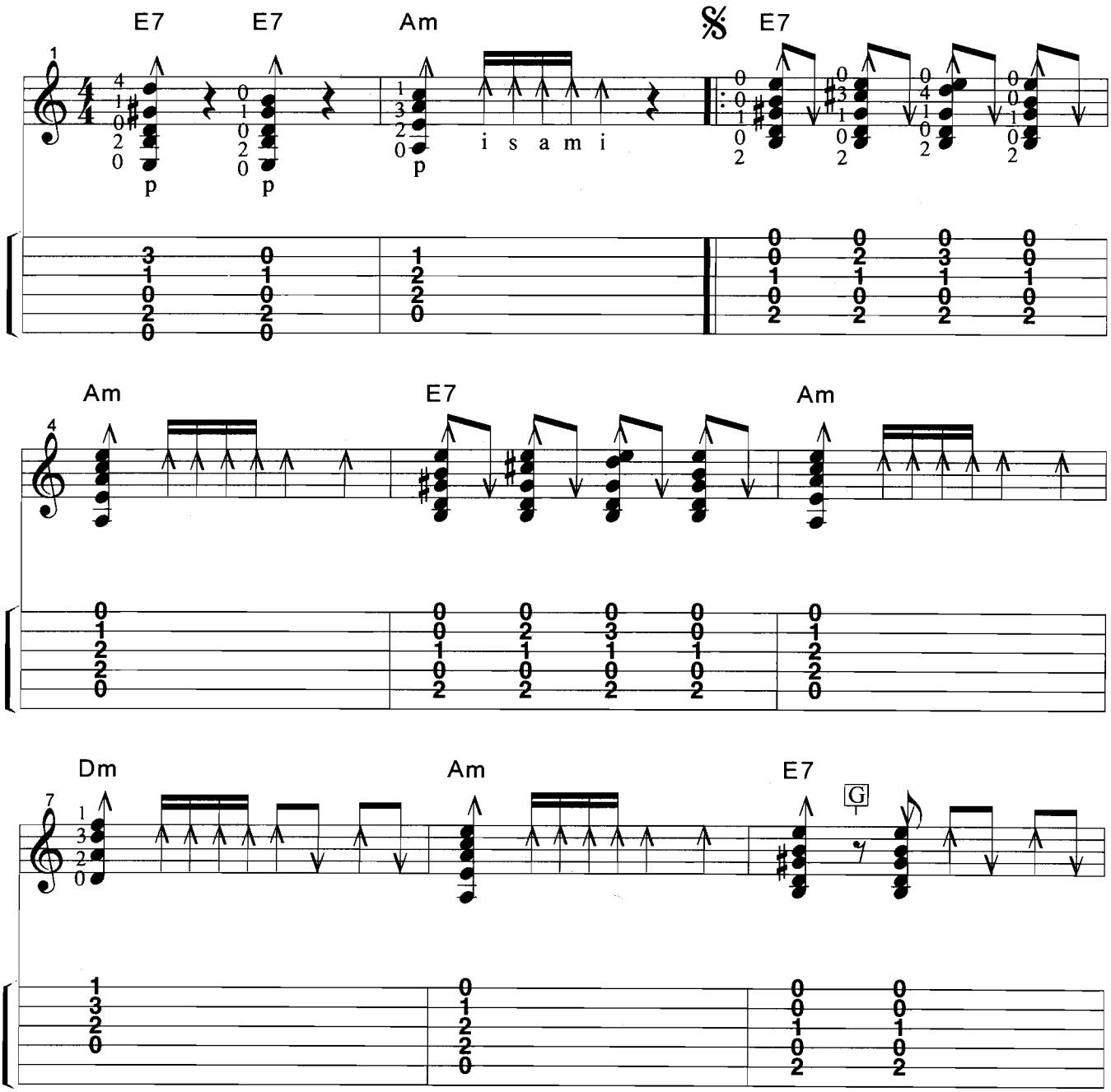
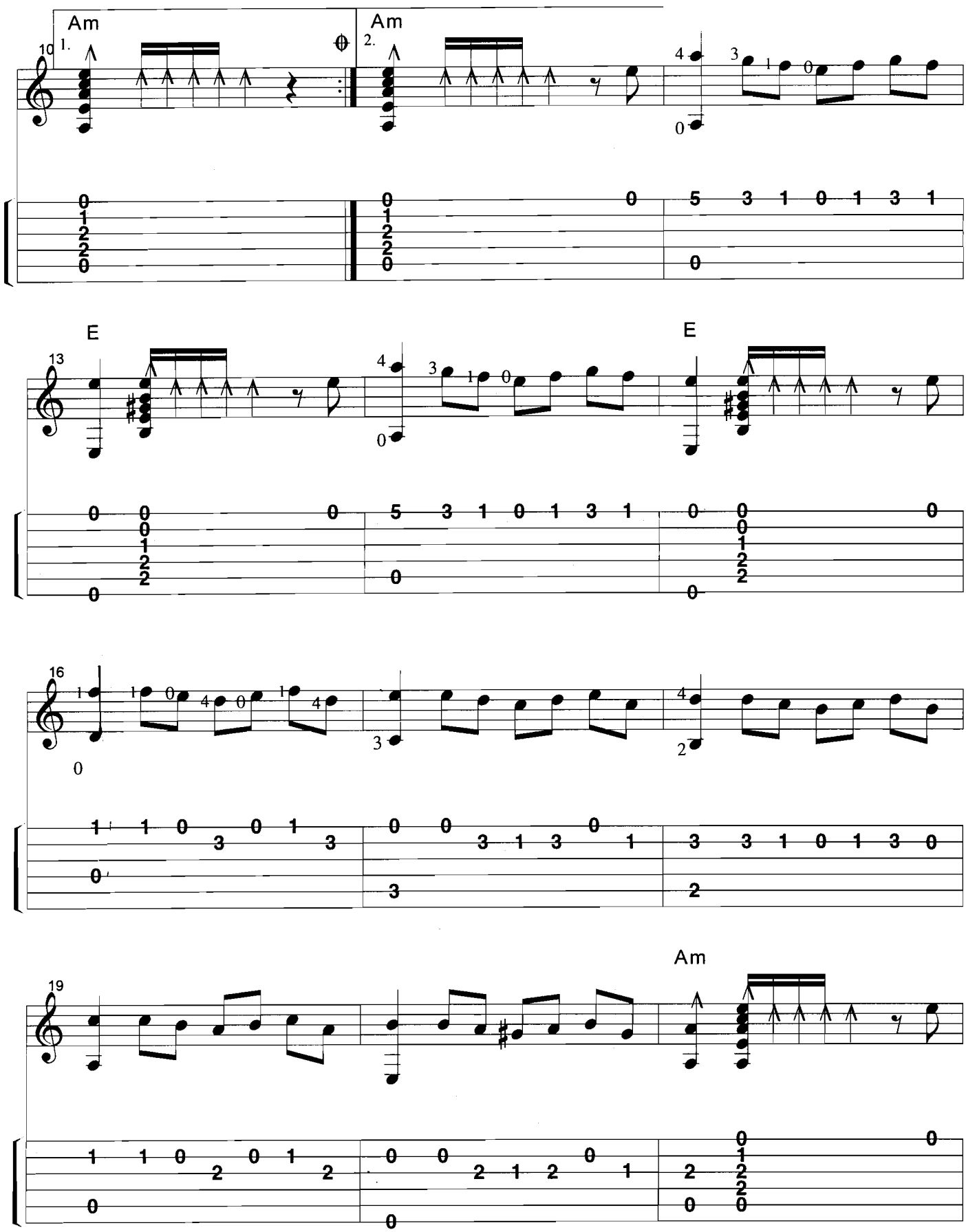
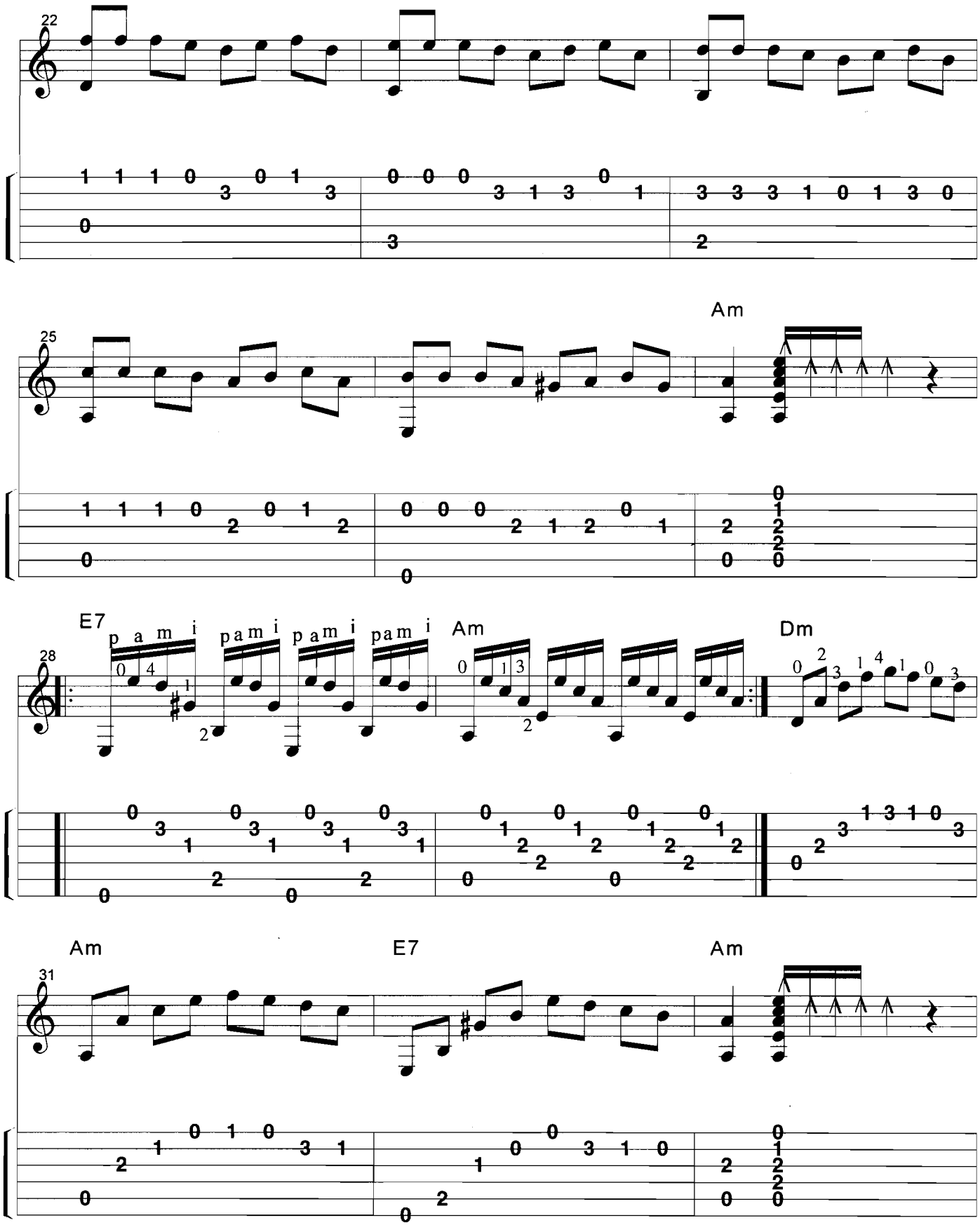
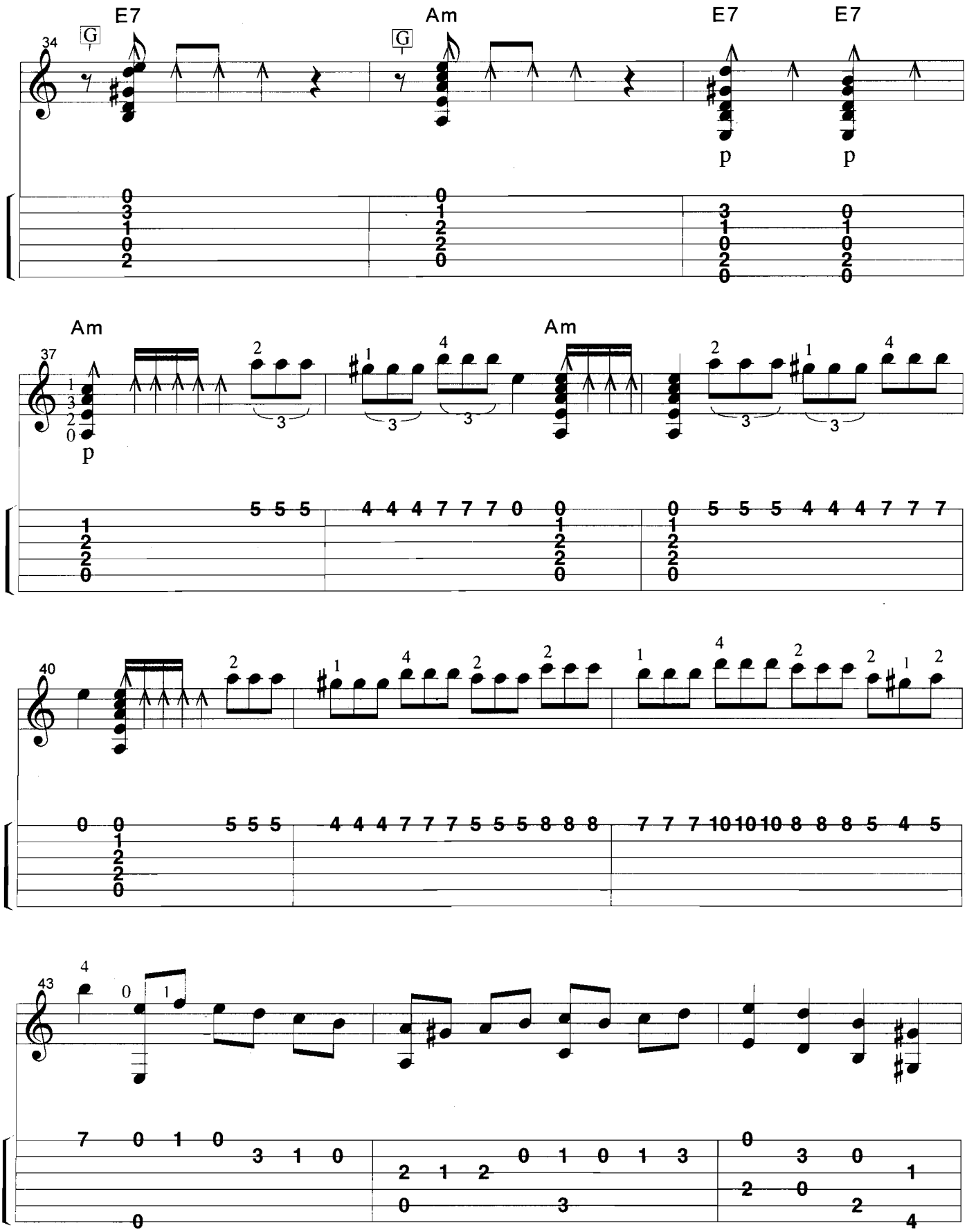
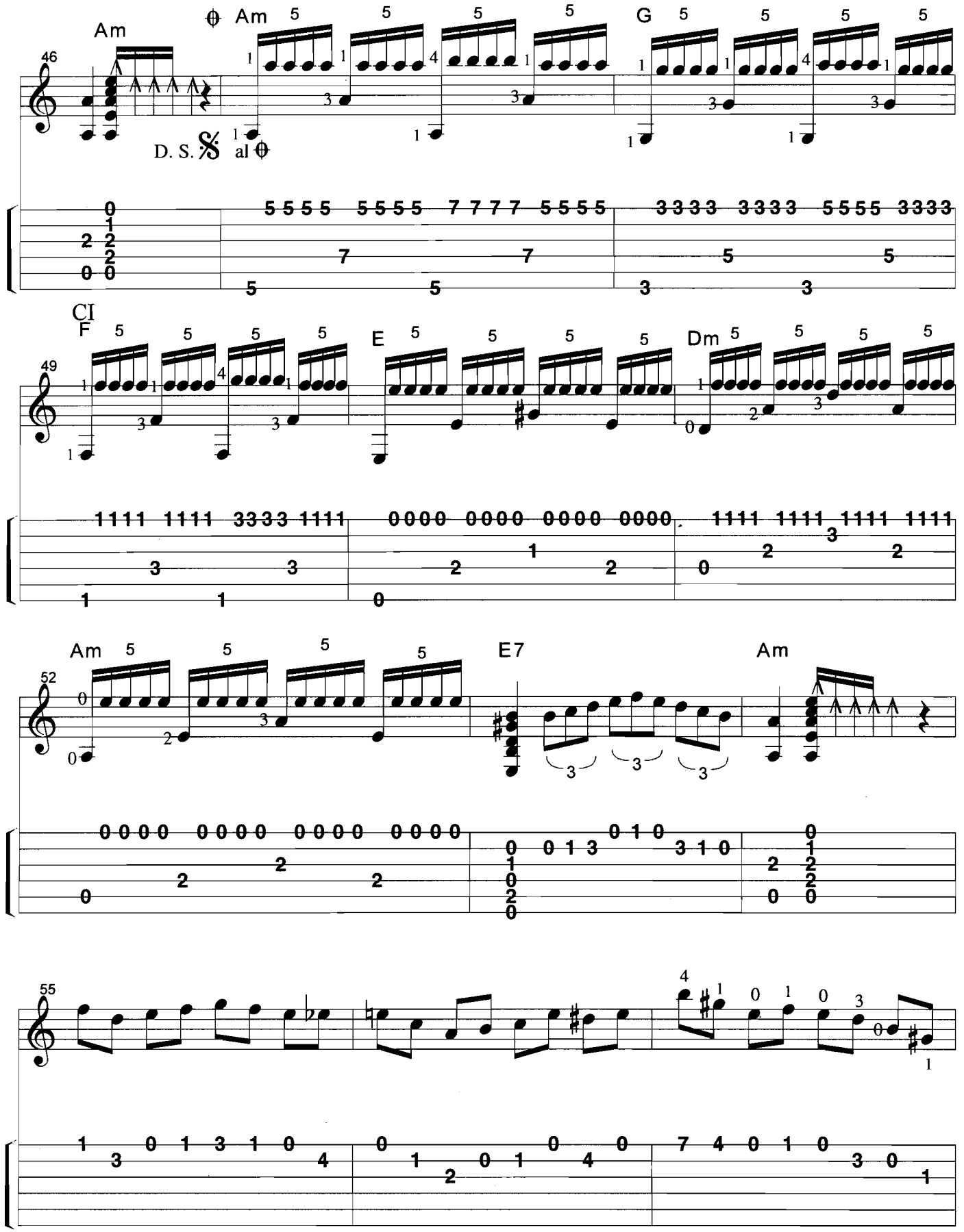
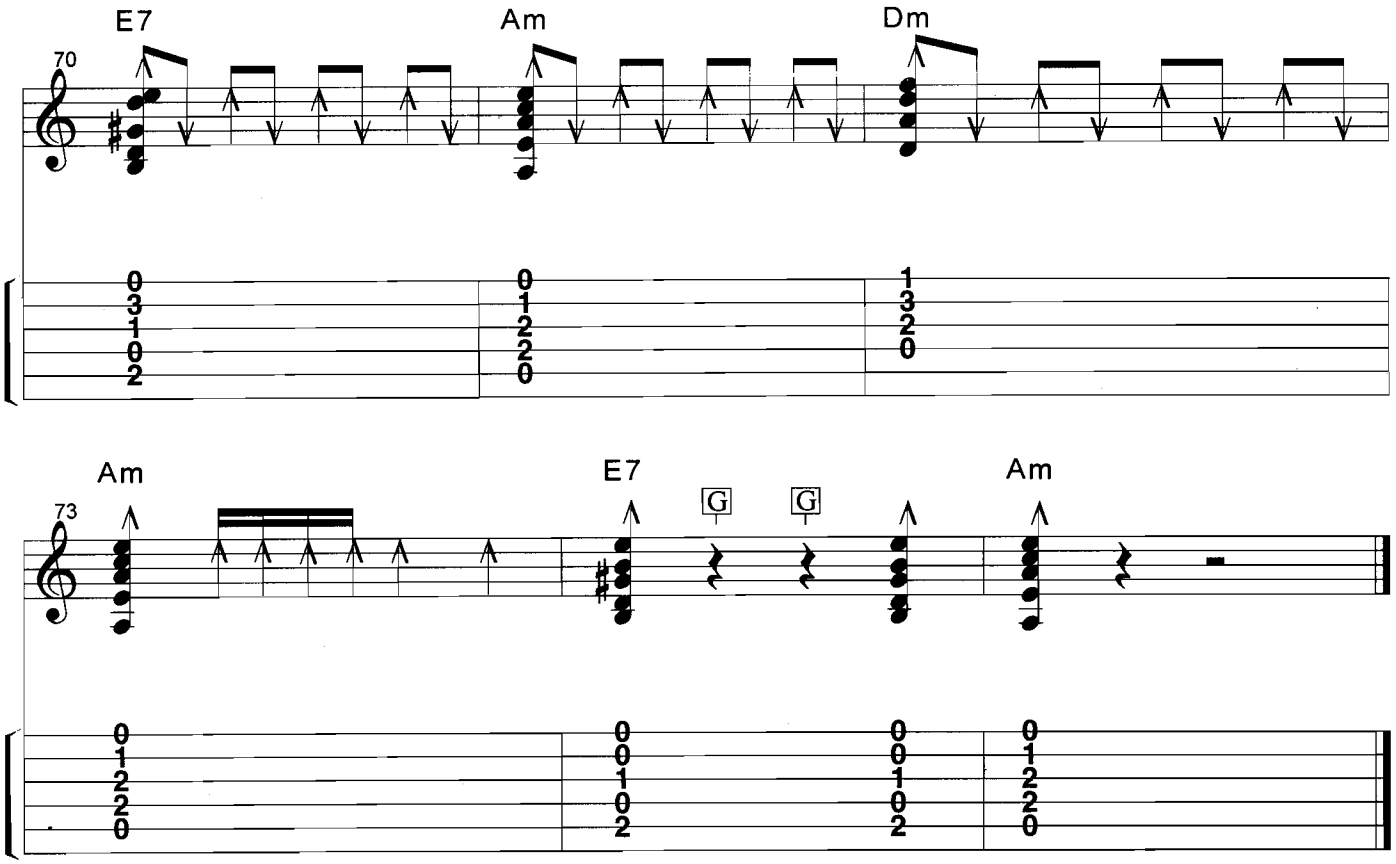



Am
1.
Am
2.
E
E
Am


22
25
Am
E7
p a m i
28
Am
Dm
Am
E7
Am
31


E7
Am
E7
E7
G
G
34
p
p
Am
Am
37
p
40
43


Am
Am
G
D. S. 𝄋 al
CI
F
E
Dm
Am
E7
Am


E7
Am
Dm
70
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0 2 0
2 0

Am
E7
Am
73
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G
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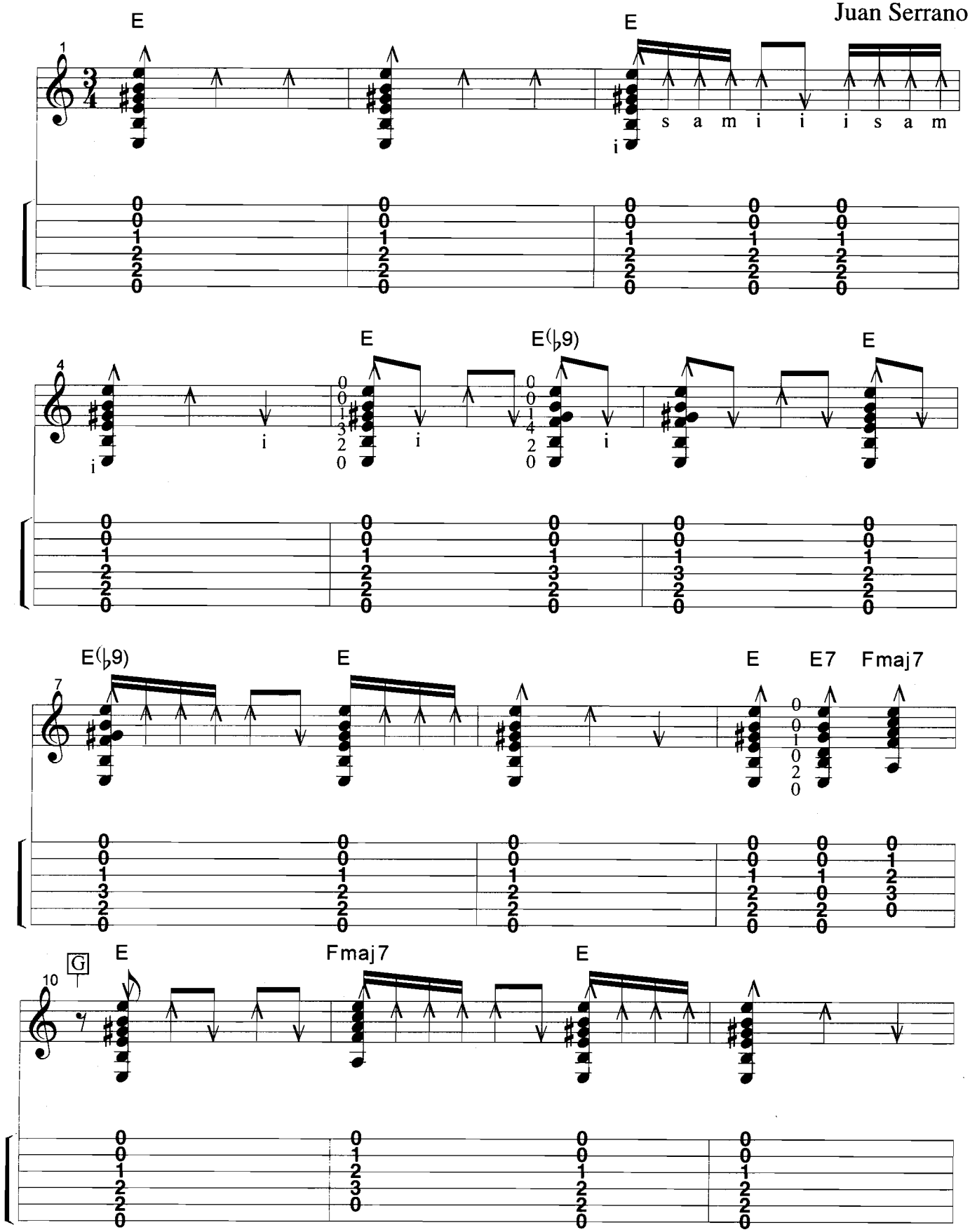
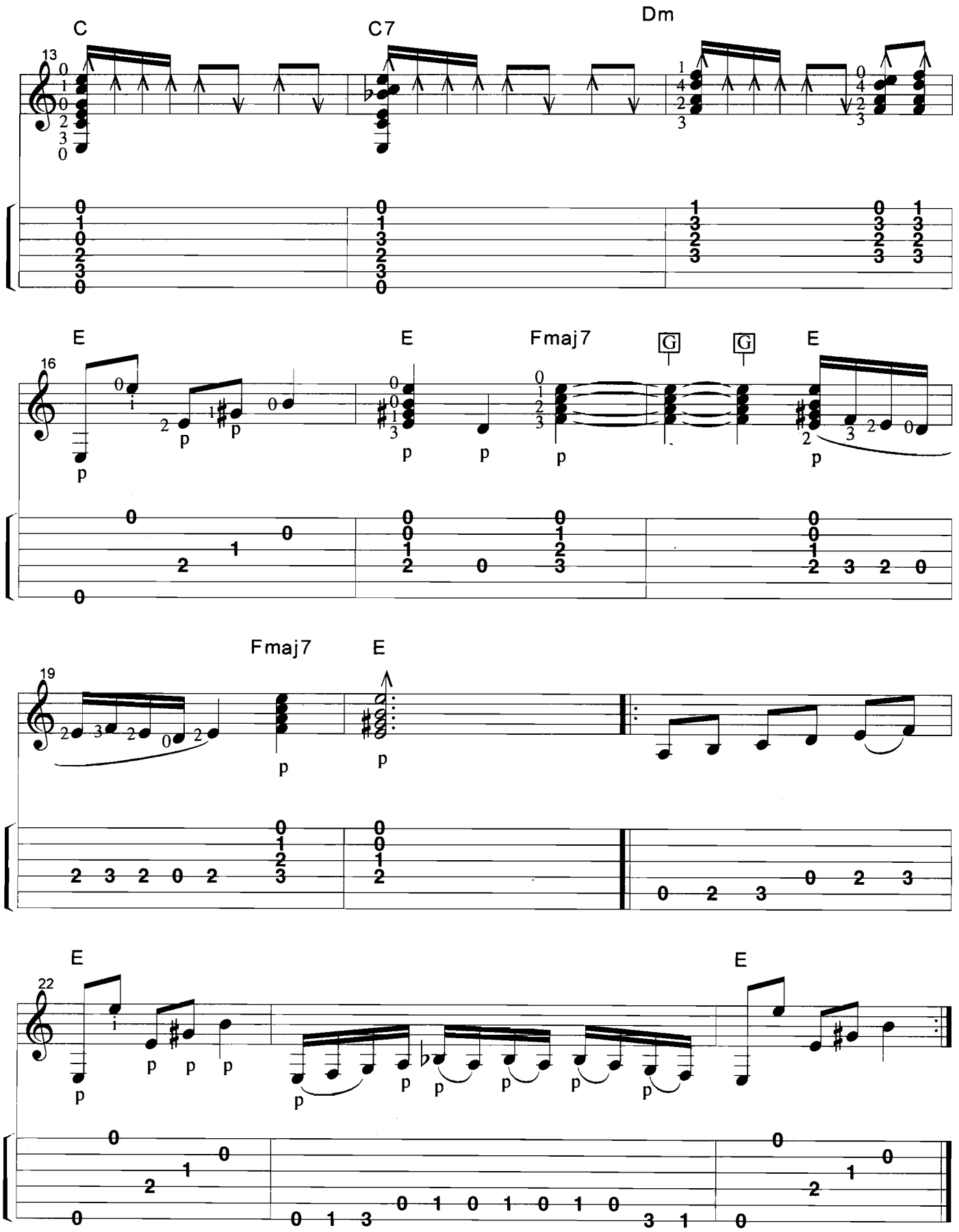
1 0 0 1
2 1 1 2
2 0 0 2
0 2 2 0

Soleares




C
C7
Dm
13
E
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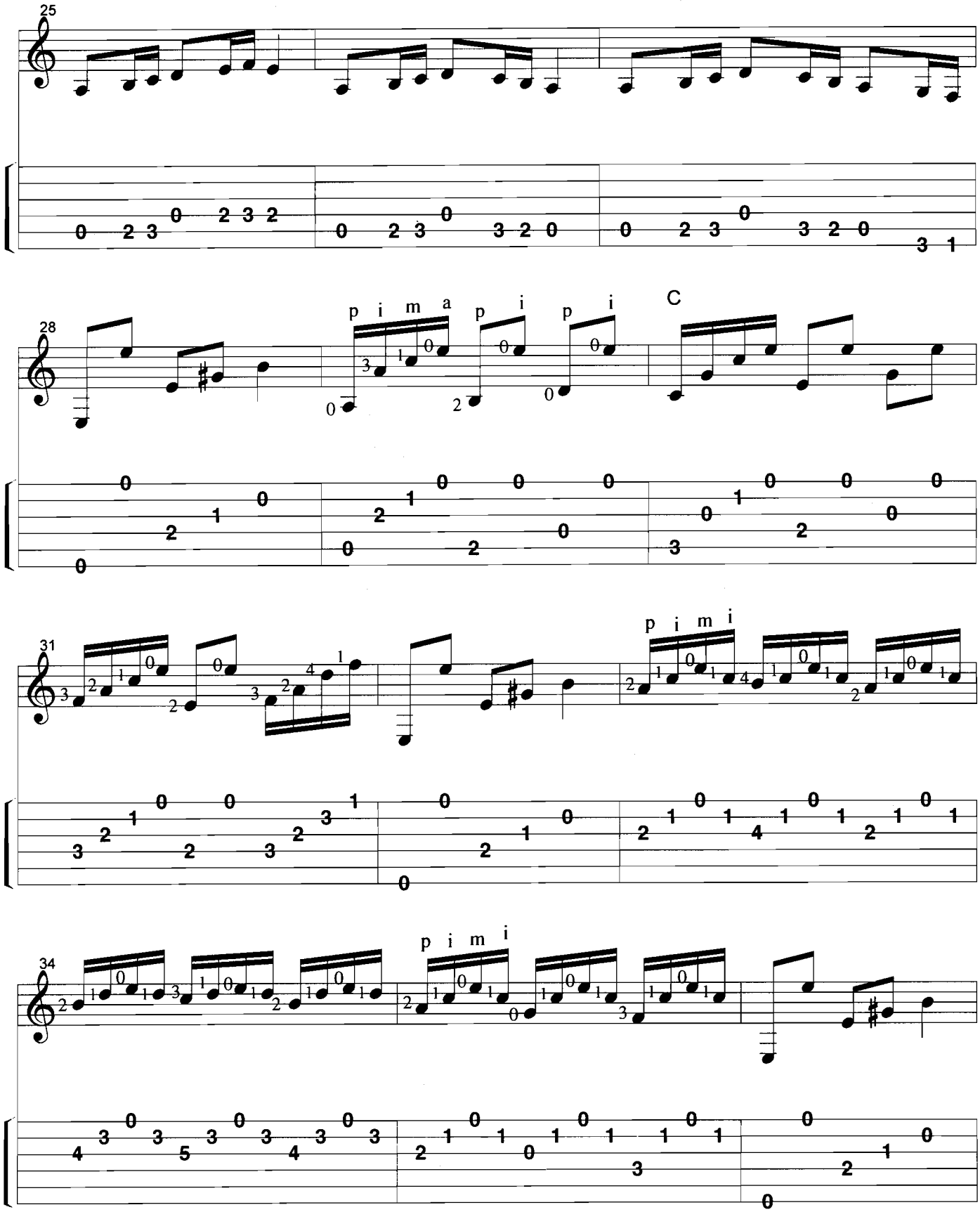
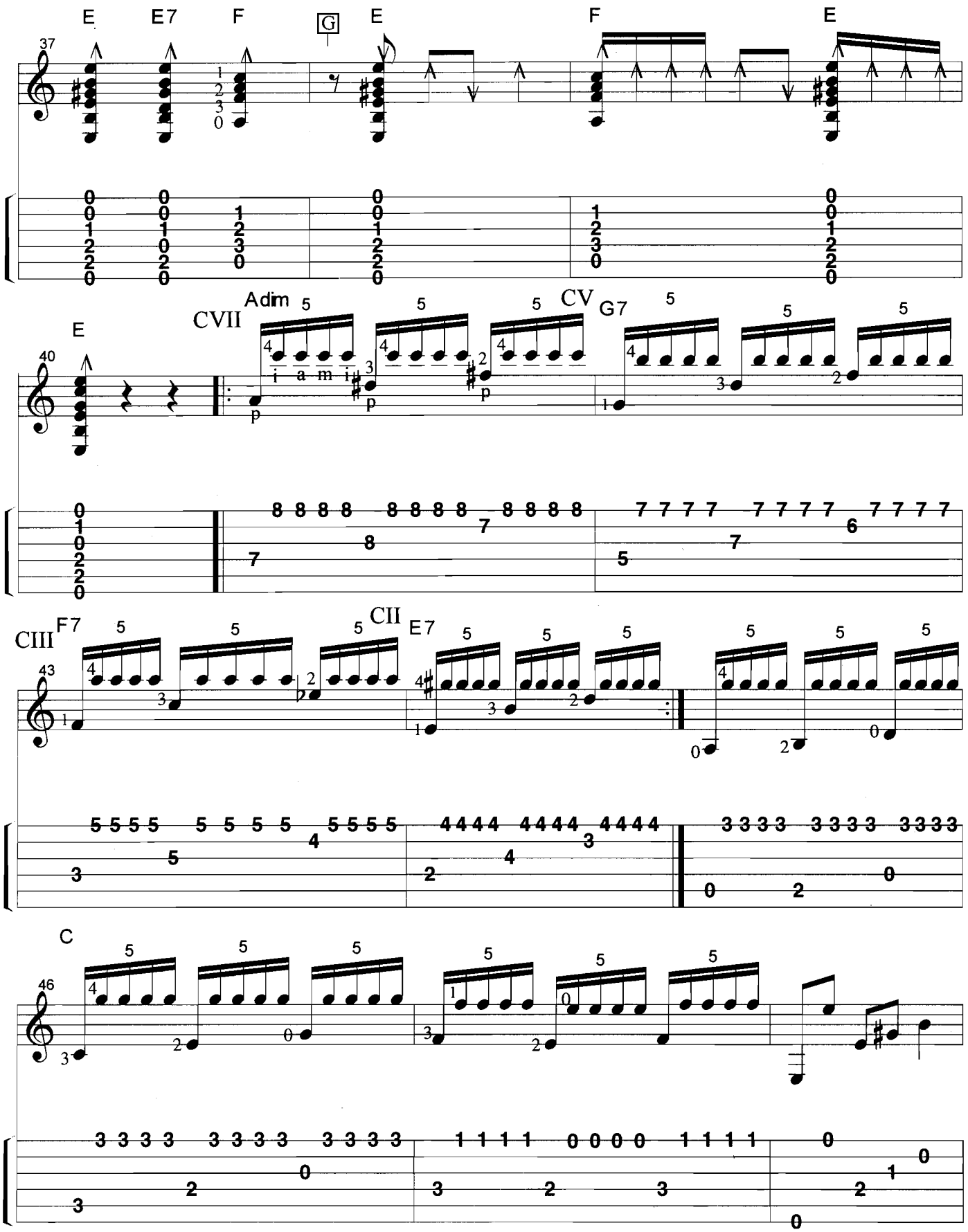
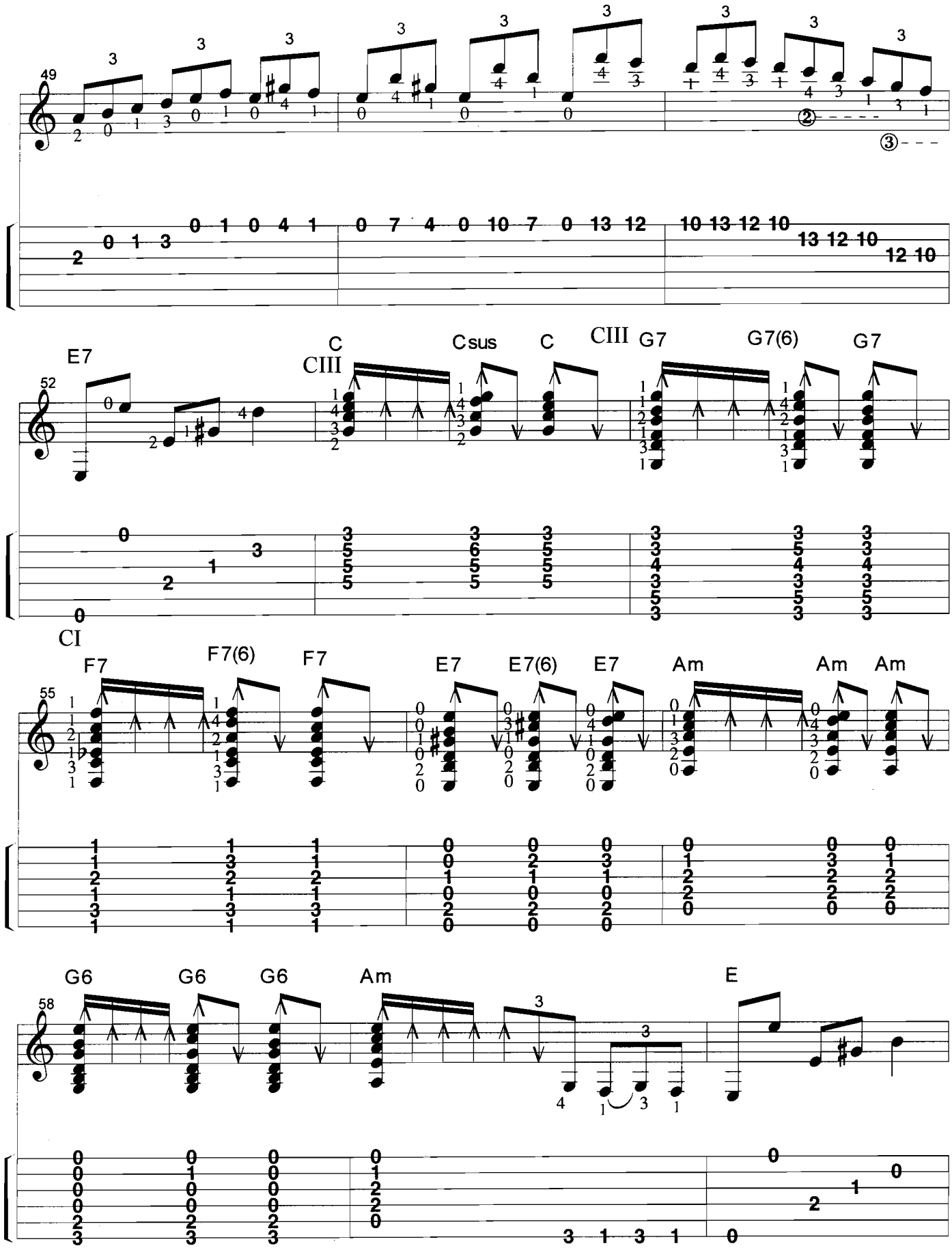
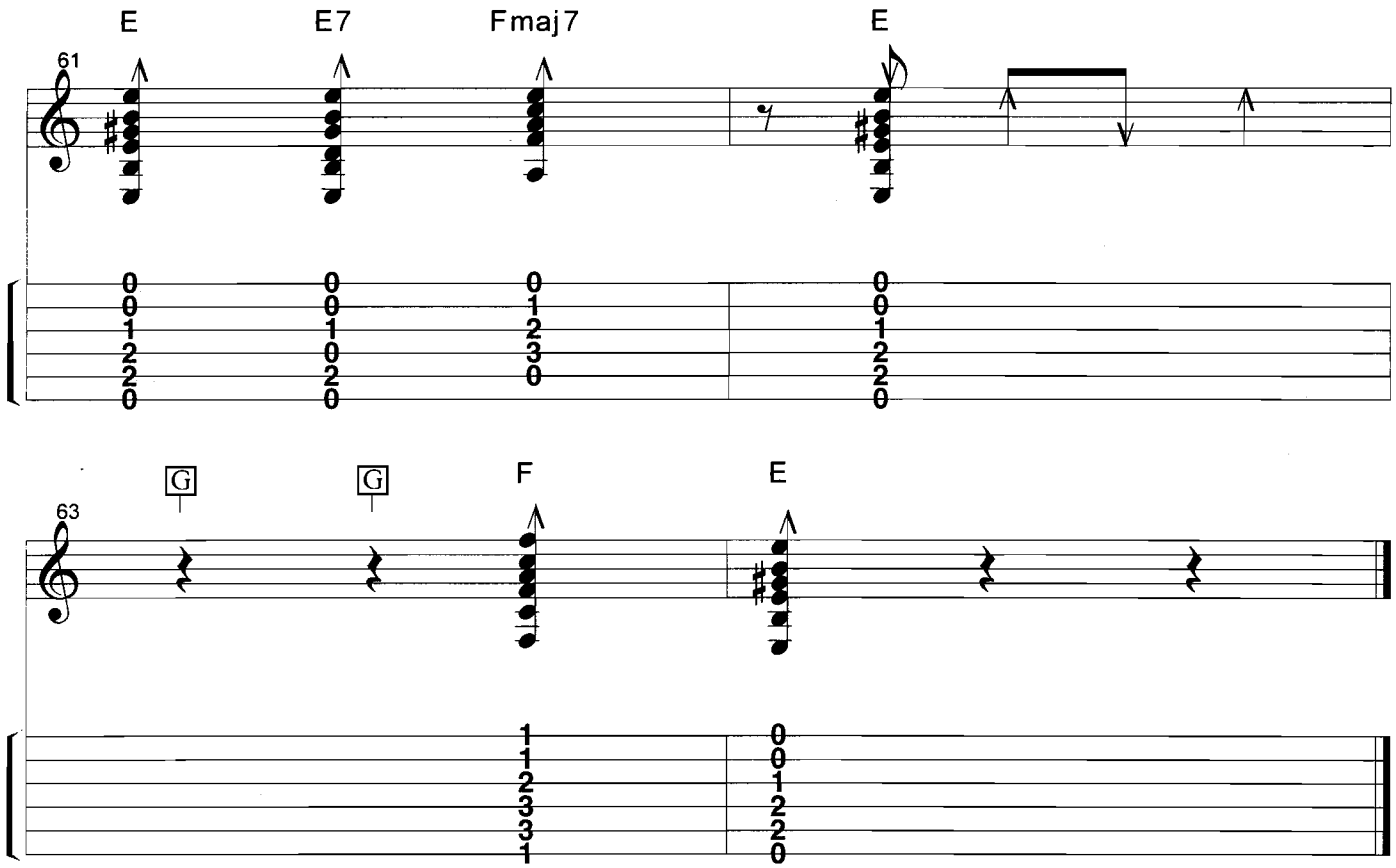
Fmaj7
G
G
E
16
Fmaj7
E
19
E
E
22


25
28
p i m a
p i
p i
C
31
p i m i
34
p i m i


E
E7
F
G
E
F
E
37
E
CVII
Adim
CV
G7
40
CIII
F7
CII
E7
43
C
46


49
52
E7
C
CIII
Csus
C
CIII
G7
G7(6)
G7
55
CI
F7
F7(6)
F7
E7
E7(6)
E7
Am
Am
Am
58
G6
G6
G6
Am
E


E
E7
Fmaj7
E
61
0 0 0 0
0 0 1 0
1 1 2 3
2 0 2 0
2 2 0
0 0 0

G
G
F
E
63
1 0
1 0
2 1
3 2
3 2
1 0

LAGRIAMAS DE GRANDA

(Granainas)

In this selection you will hear the feel of the Arabic/Spanish influence in flamenco. For 800 years, regions of southern Spain were ruled by the Moors from North Africa, until they were driven out by the campaigns of Isabel and Ferdinand in 1492. This composition, "Lagrimas de Granada," was inspired by the last Arabic king who abandoned the city of Granada because it could not be saved from takeover by Christian armies. Legend says that while fleeing to the outskirts of the city, the King, Abu 'Abd Allah – known in Spain as Boabdil "el chico" – wept while being admonished by his old nursemaid: "You cry like a child for what you could not defend as a man."

This emotional piece is a Granainas.

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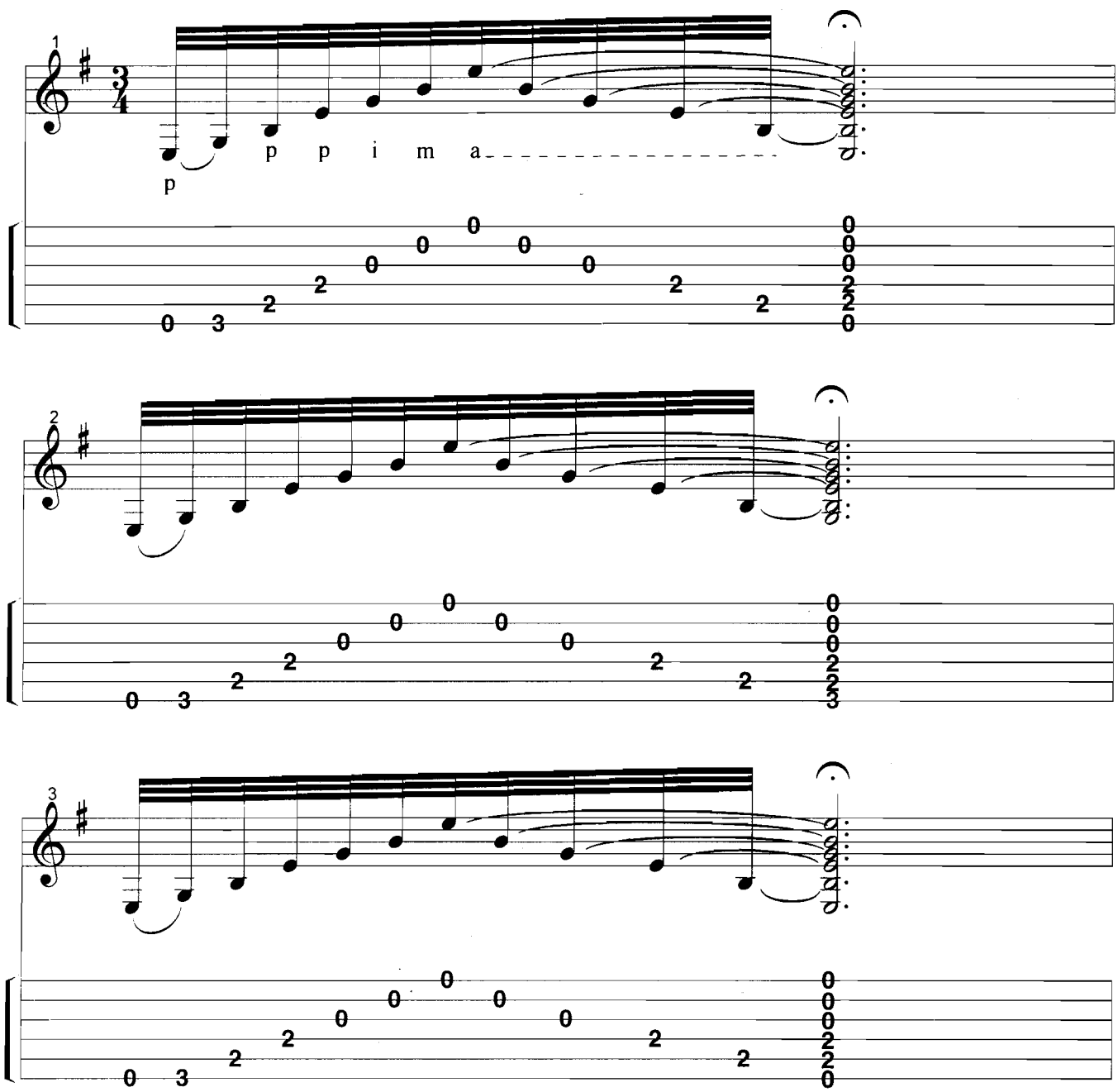

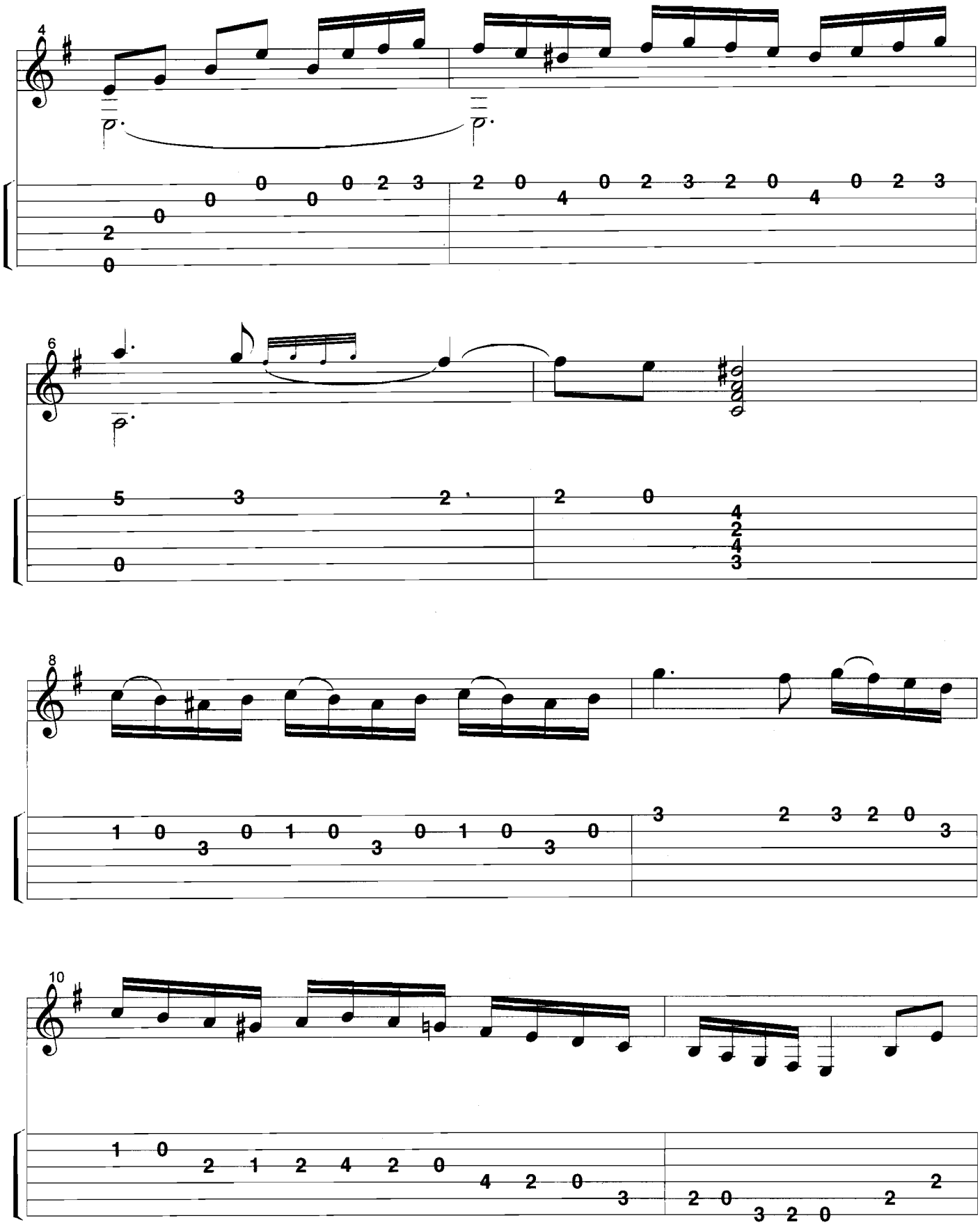

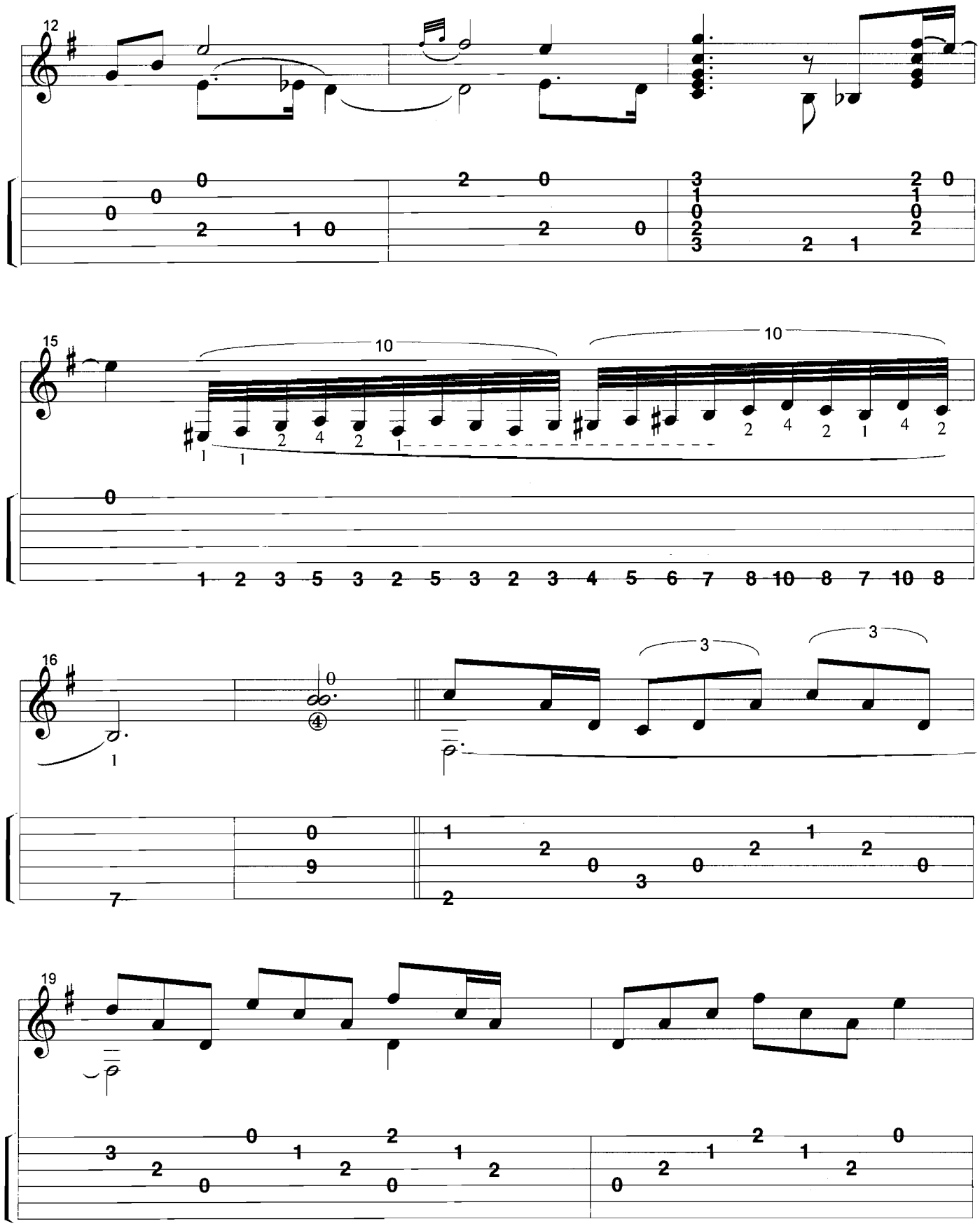
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16
3
3
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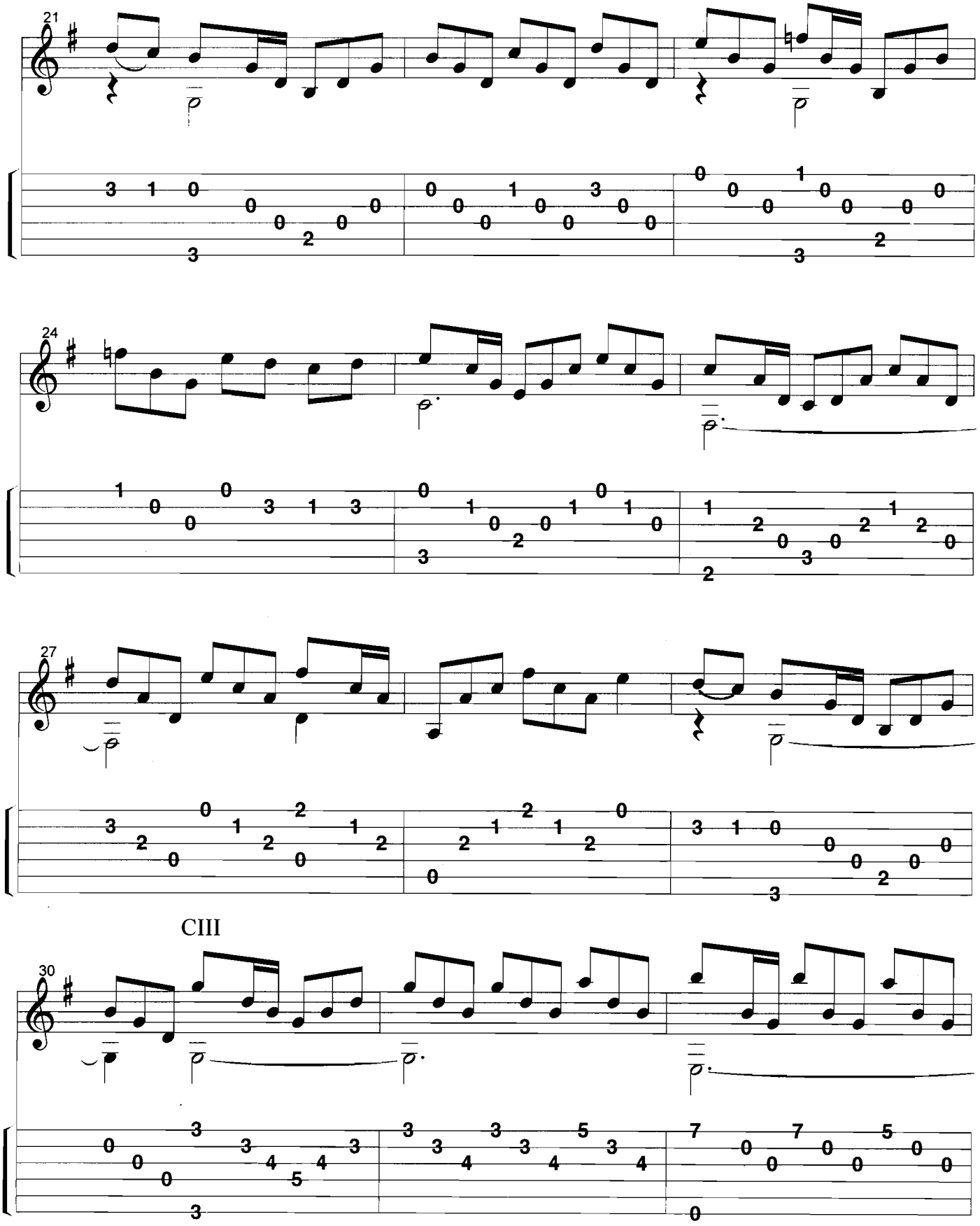
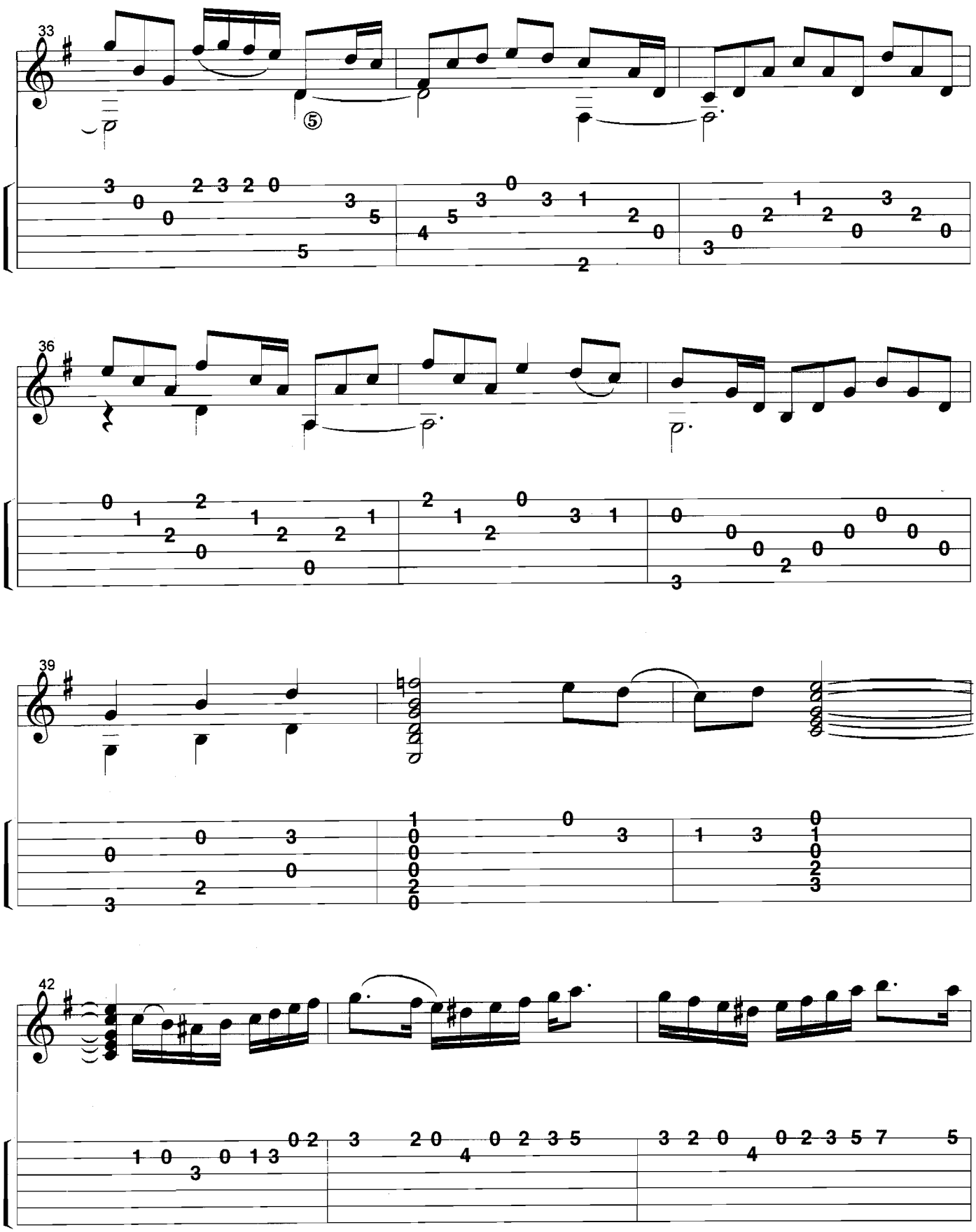
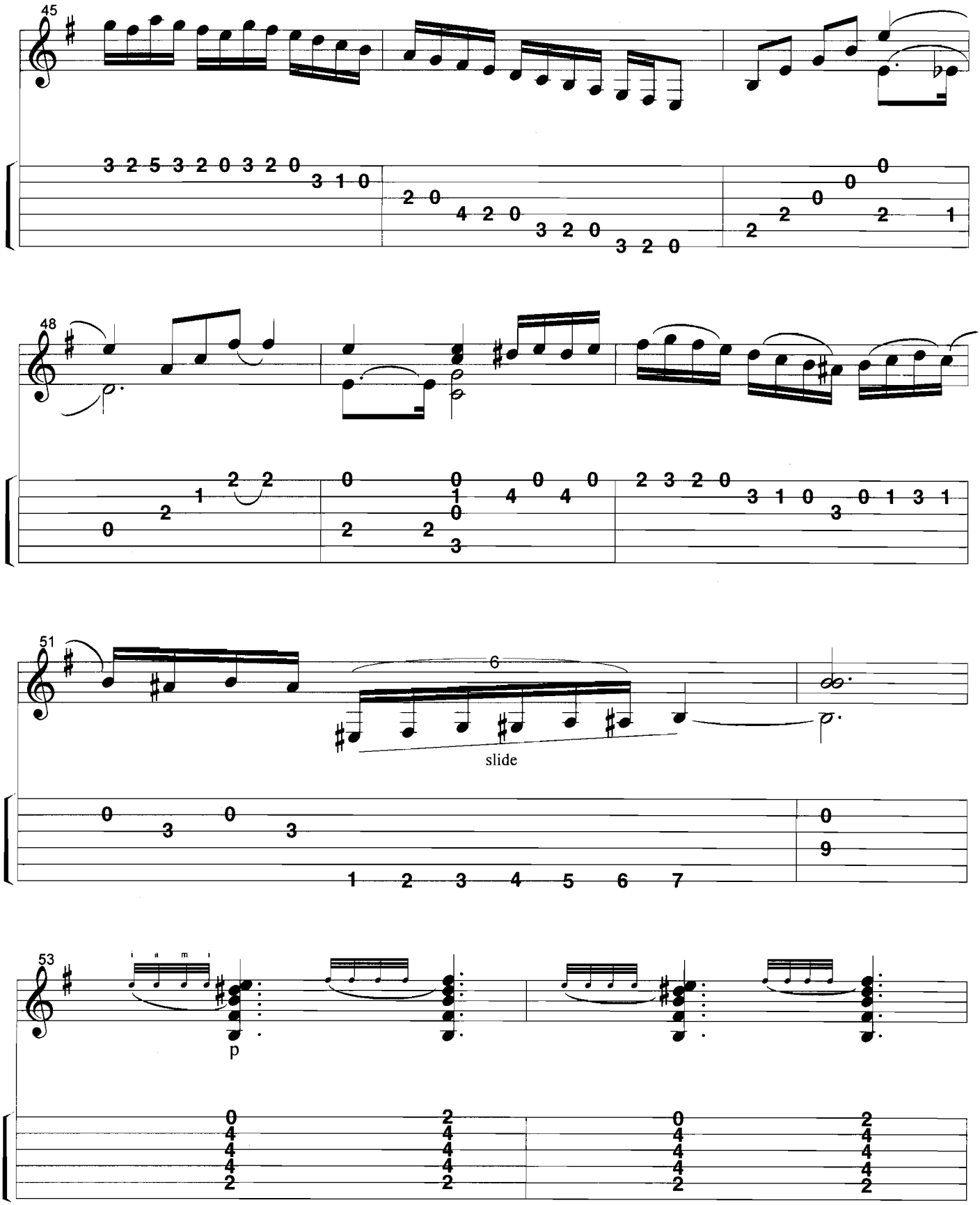

21
24
27
CIII
30


33
⑤
36
39
42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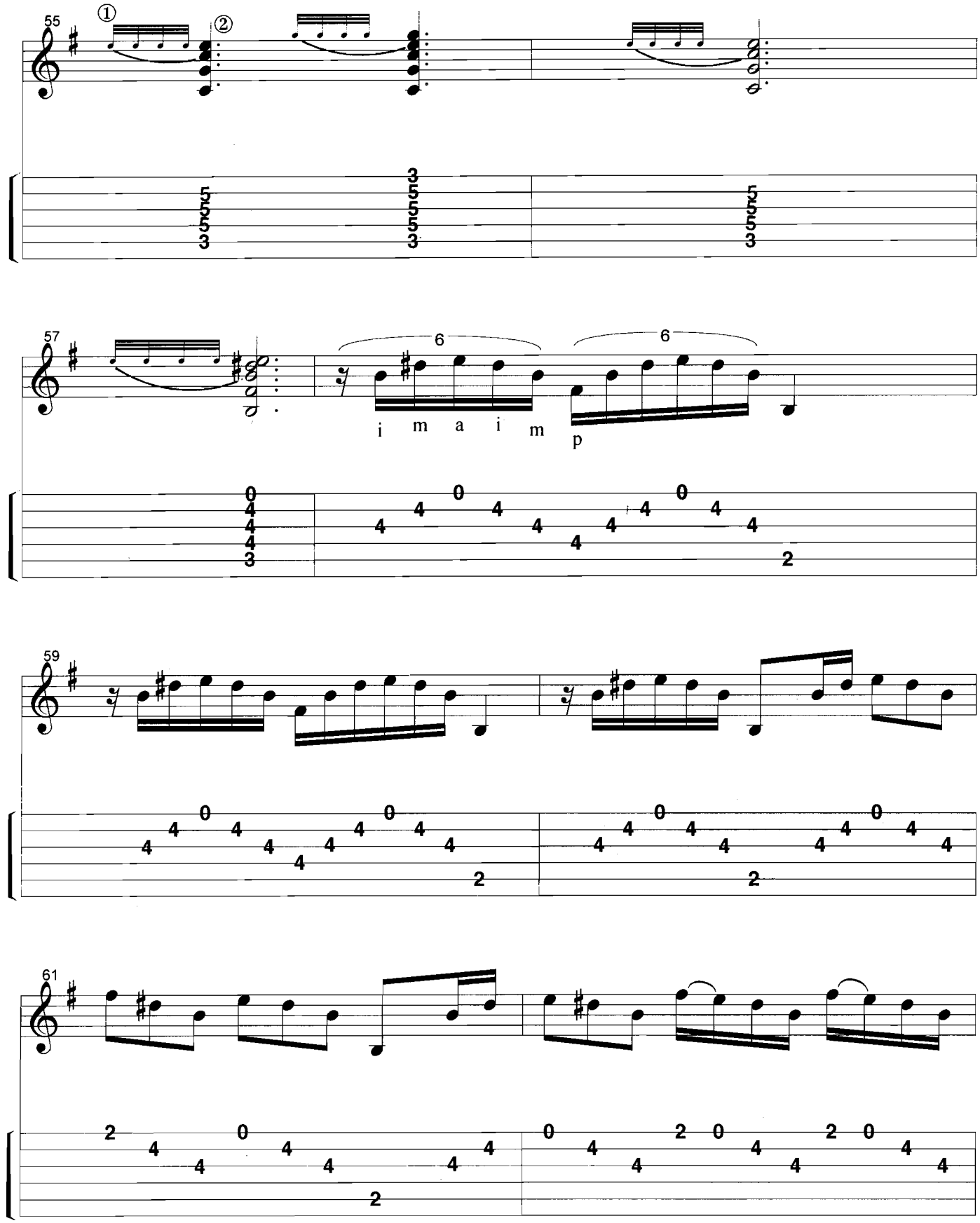
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①
②
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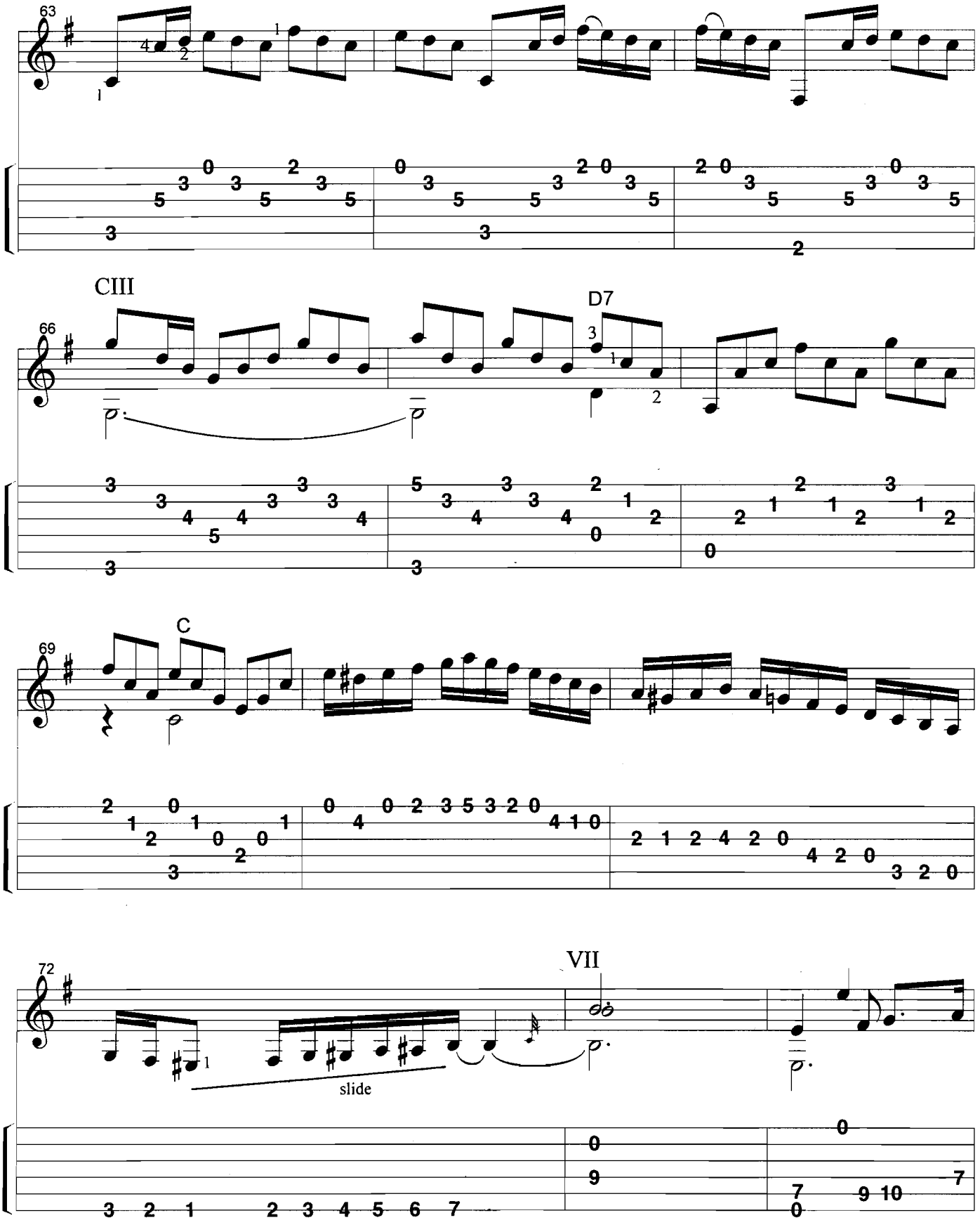
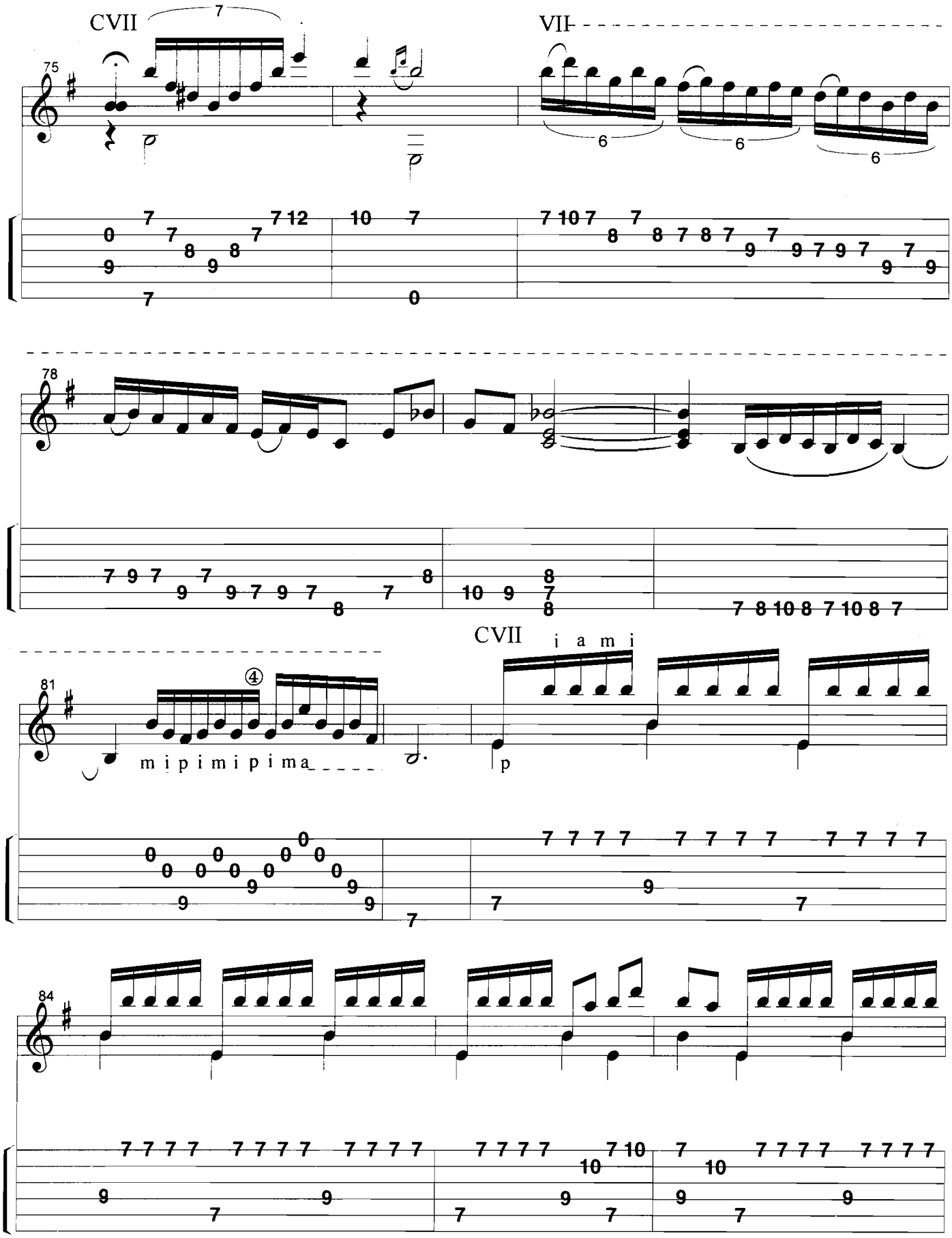

63
66
CIII
D7
69
C
72
VII
slide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VII
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④
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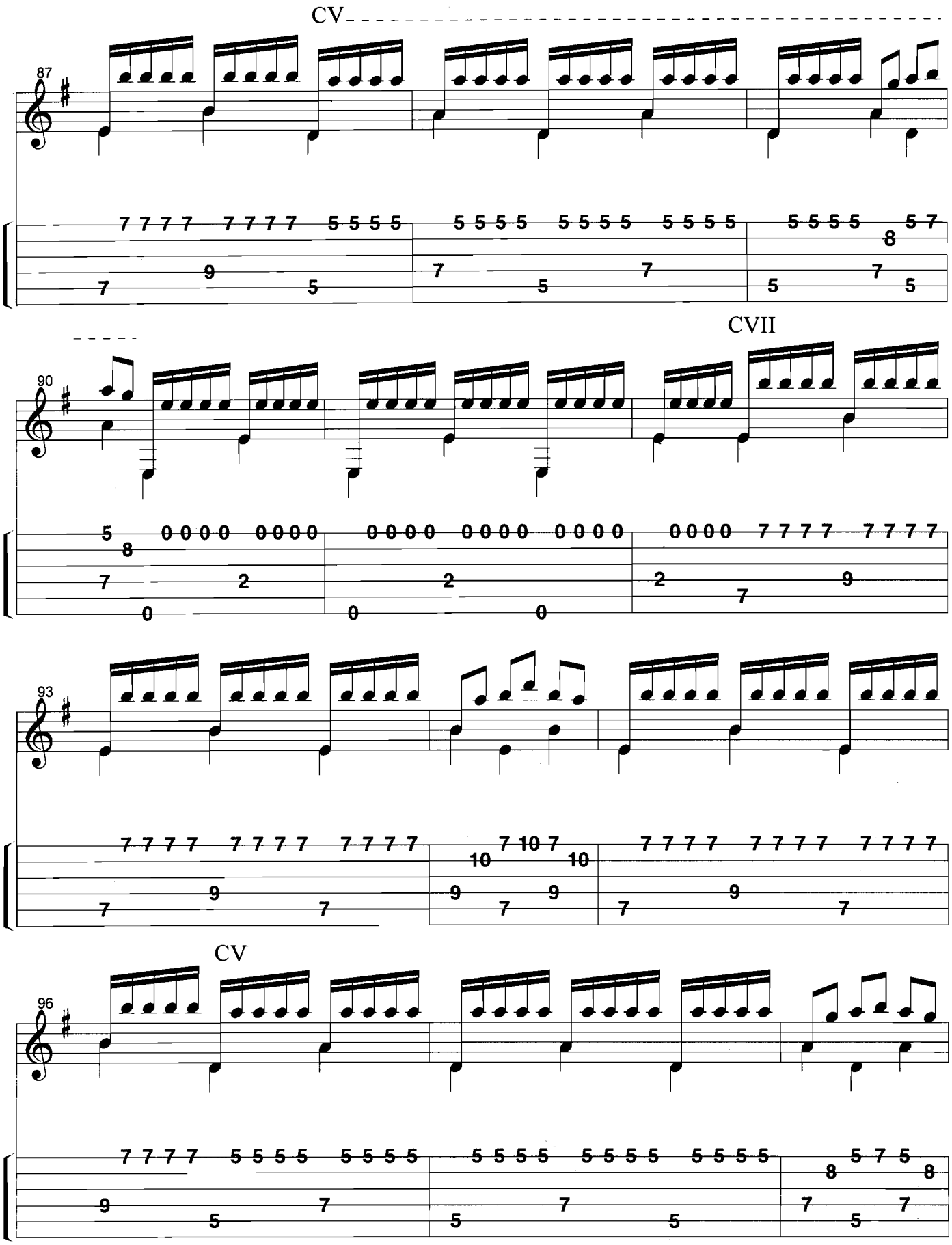
CVII
i a m i
p
84


CV
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CVII
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CV
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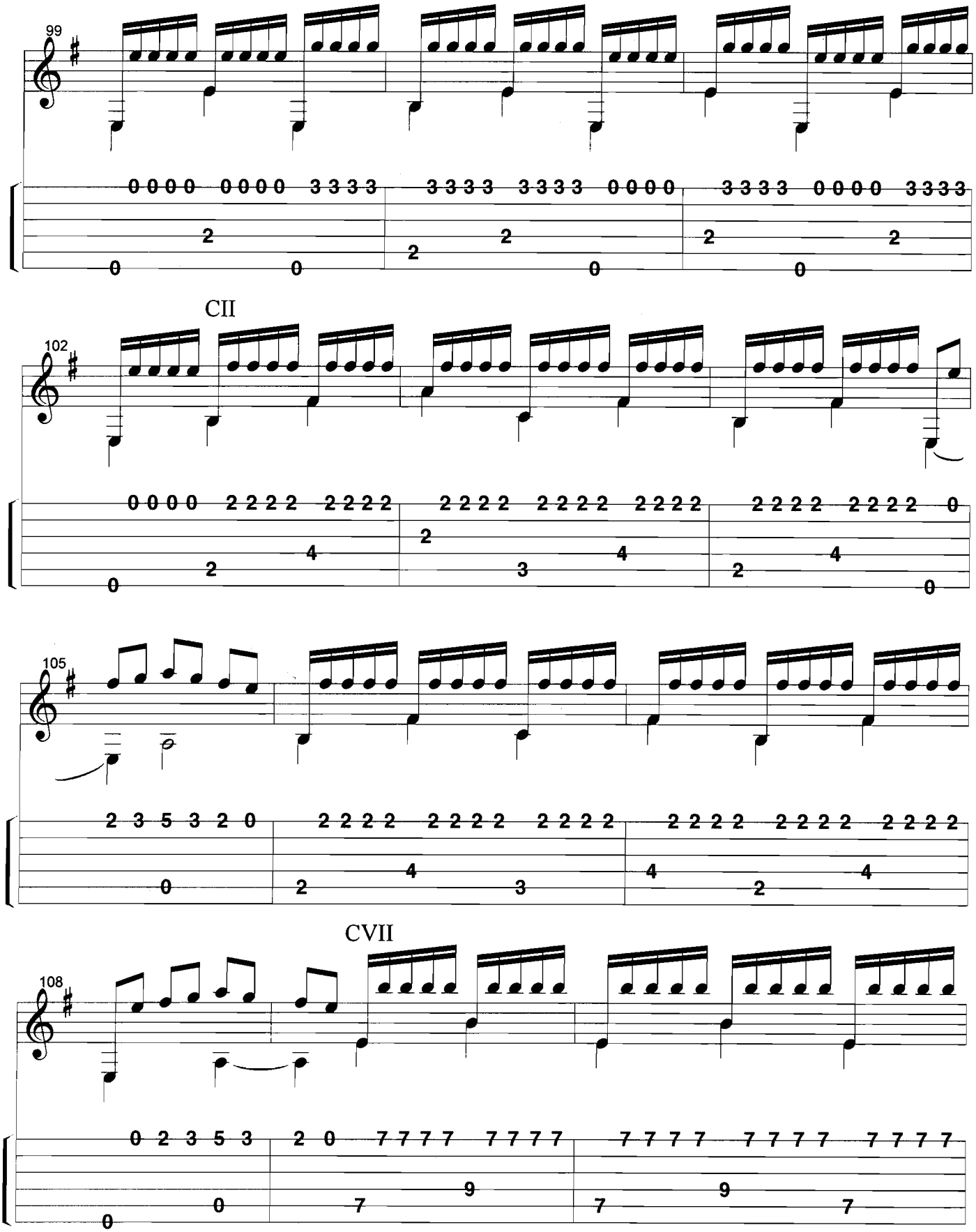
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0 0 0 0 0 0 0 0 3 3 3 3 3 3 3 3 3 3 3 3 0 0 0 0 3 3 3 3 0 0 0 0 3 3 3 3
CII
102
0 0 0 0 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 0
105
2 3 5 3 2 0 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2
CVII
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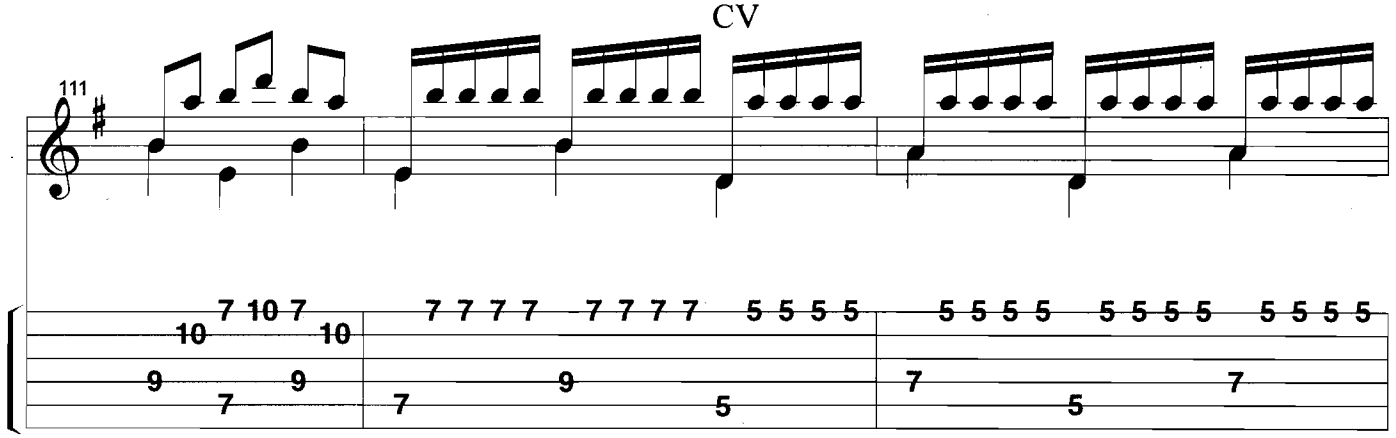
CV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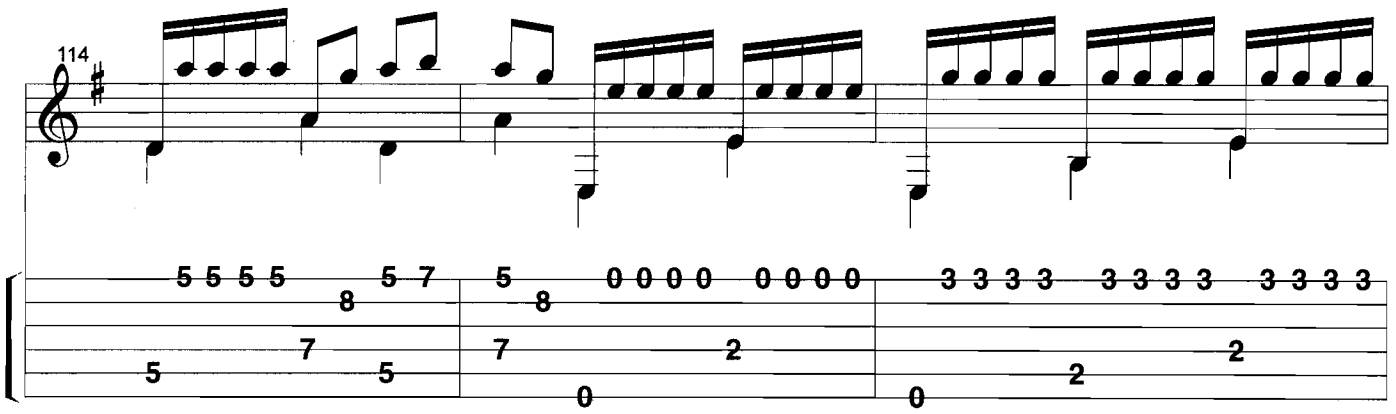
114
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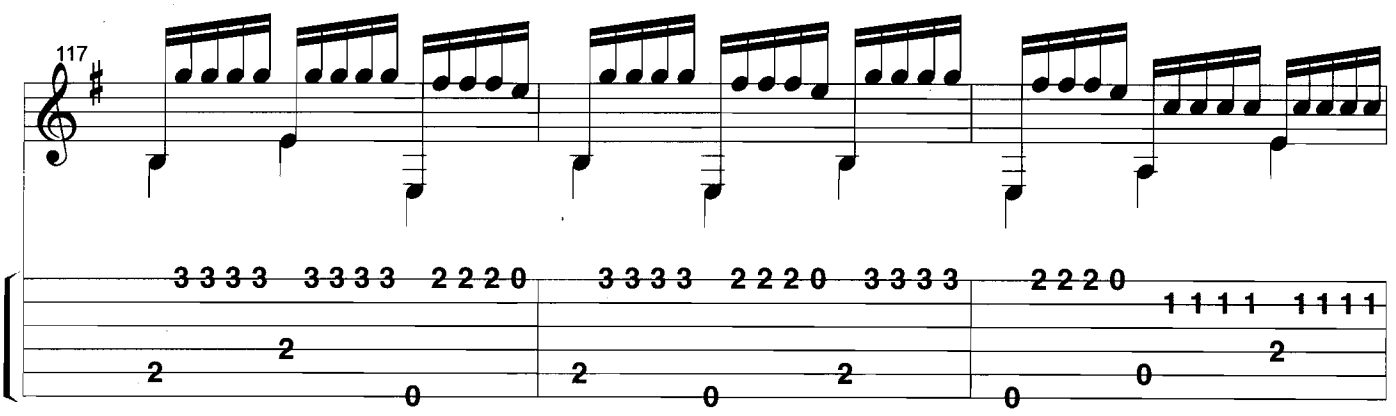
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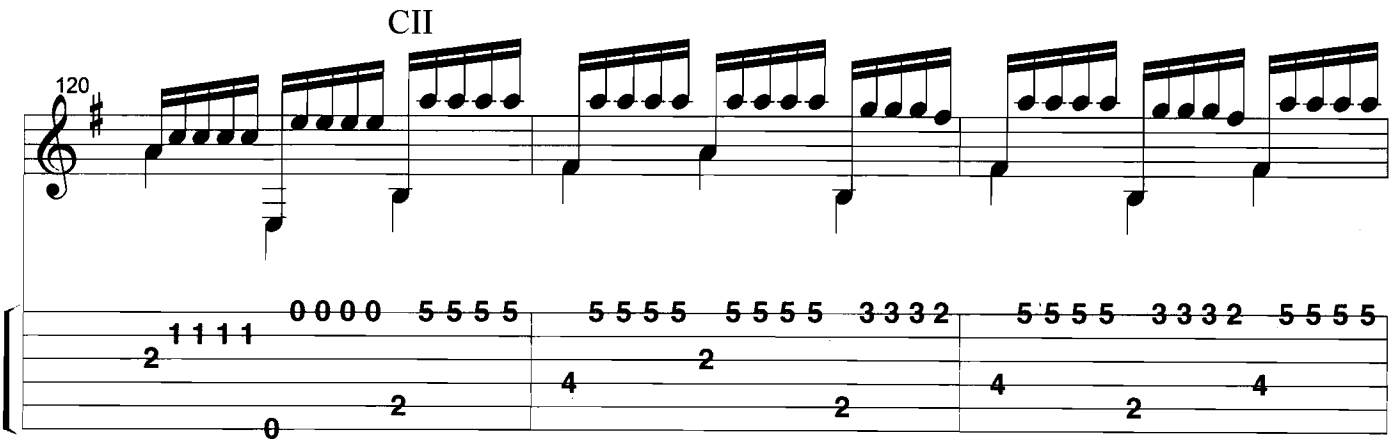
CII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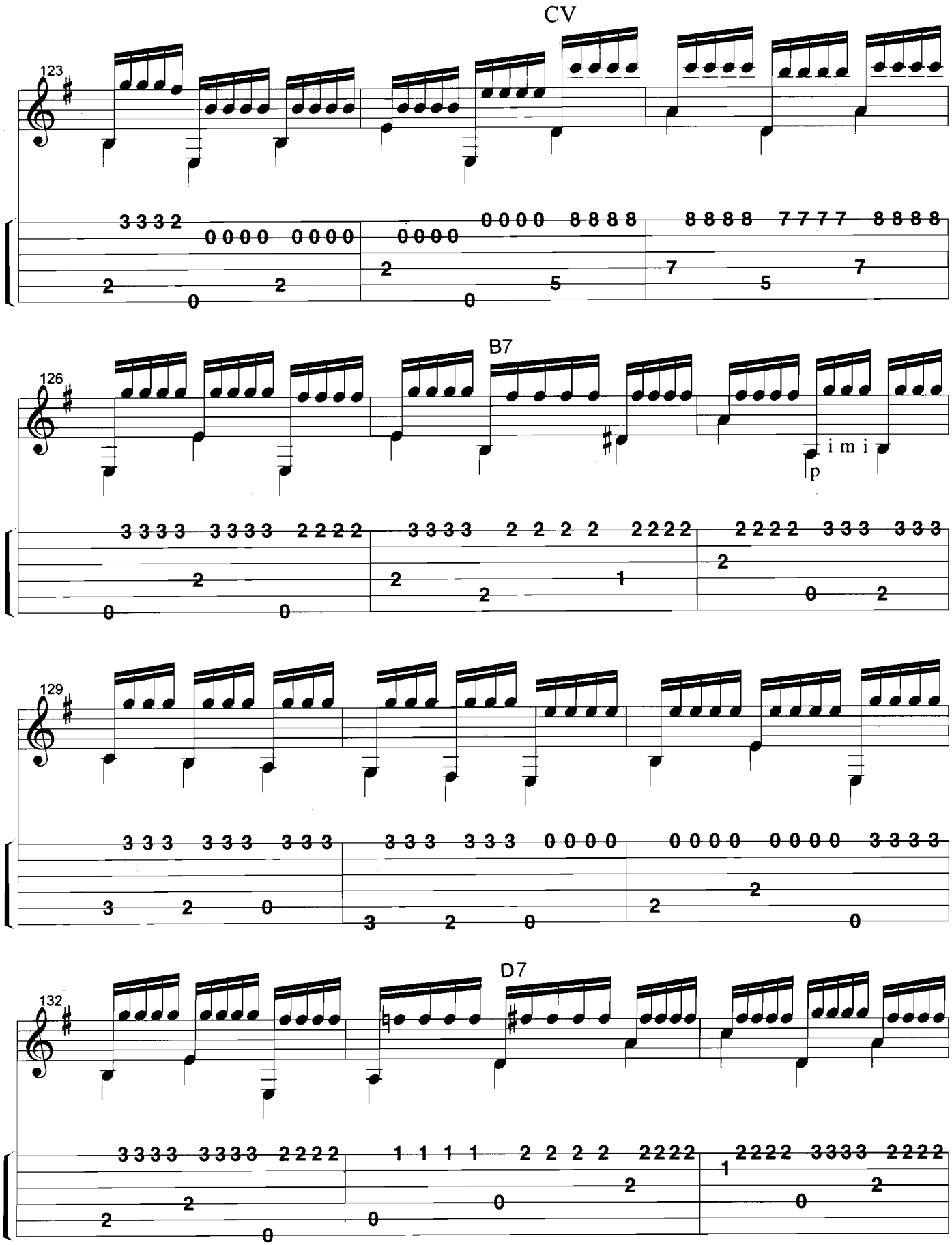
CV
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B7
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i m i
p
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D7
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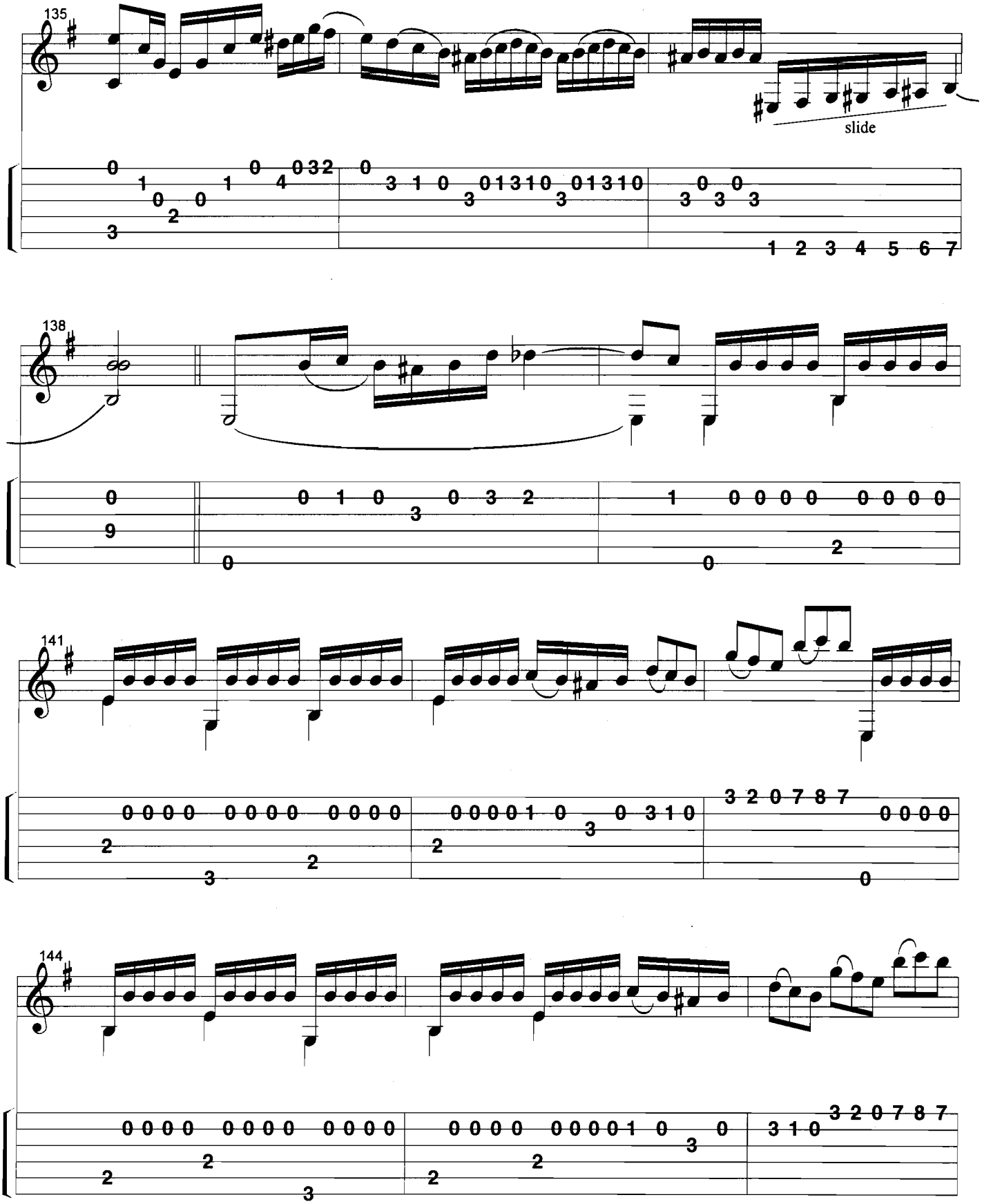
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138
141
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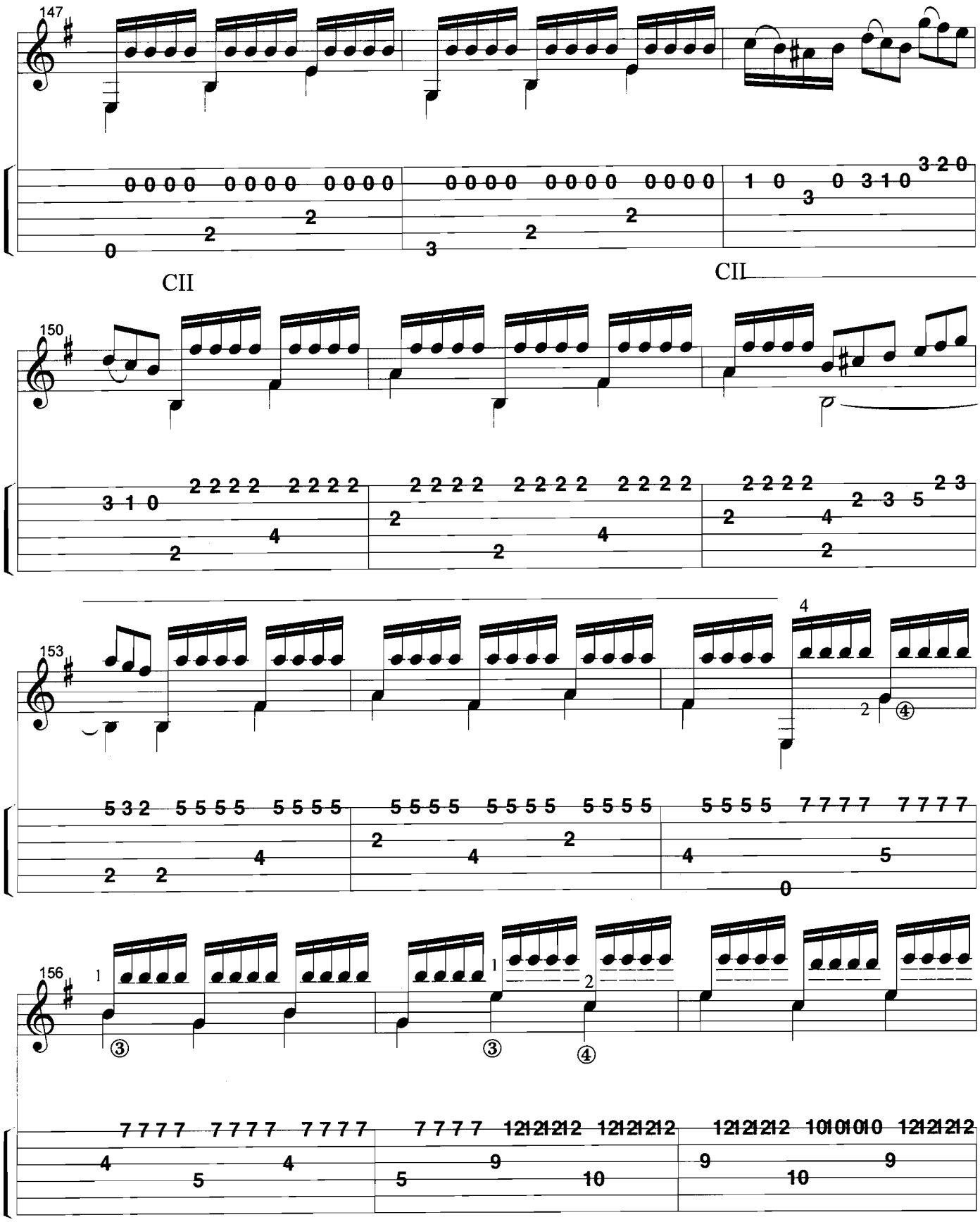
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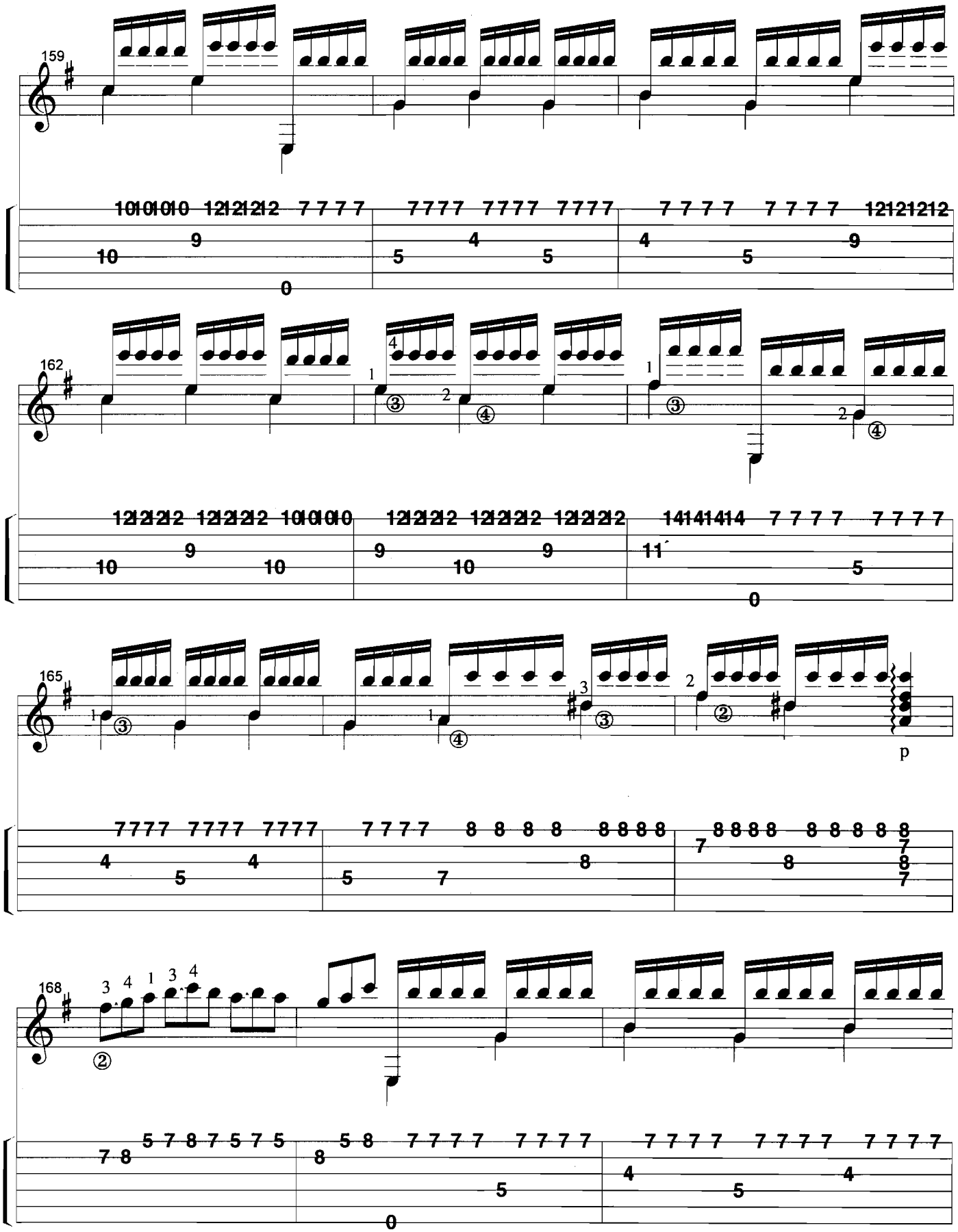
CII
CII
150
153
156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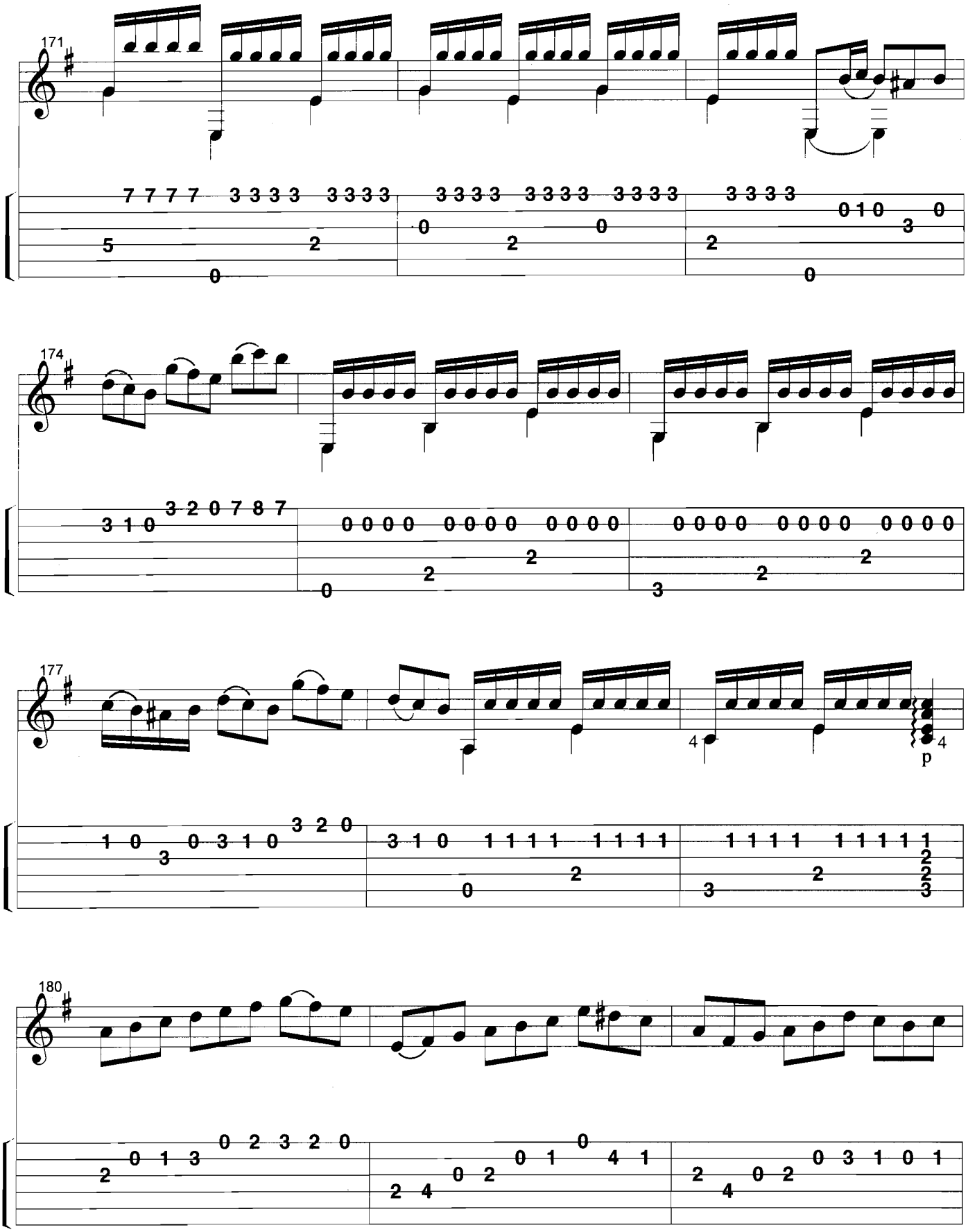
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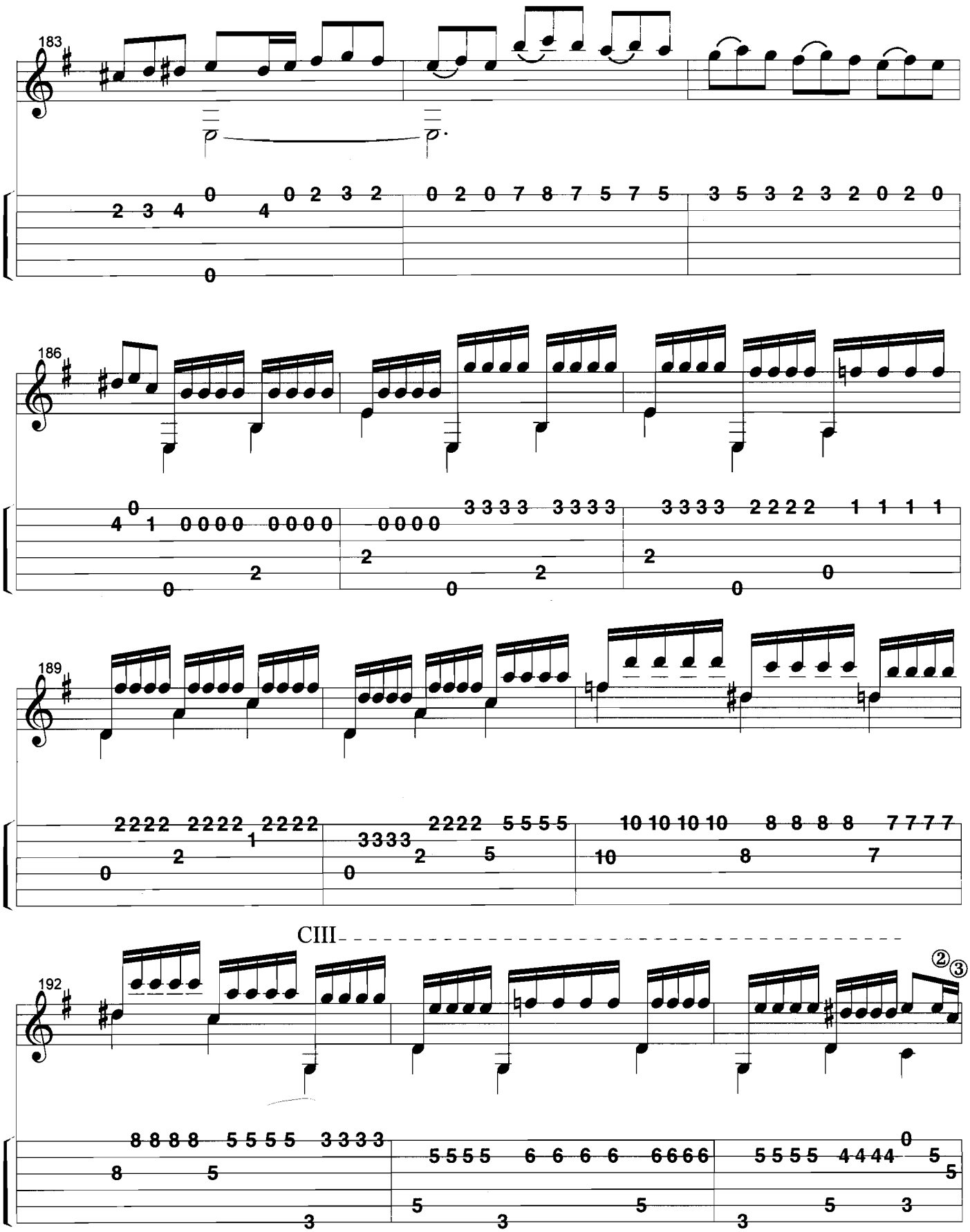
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CIII
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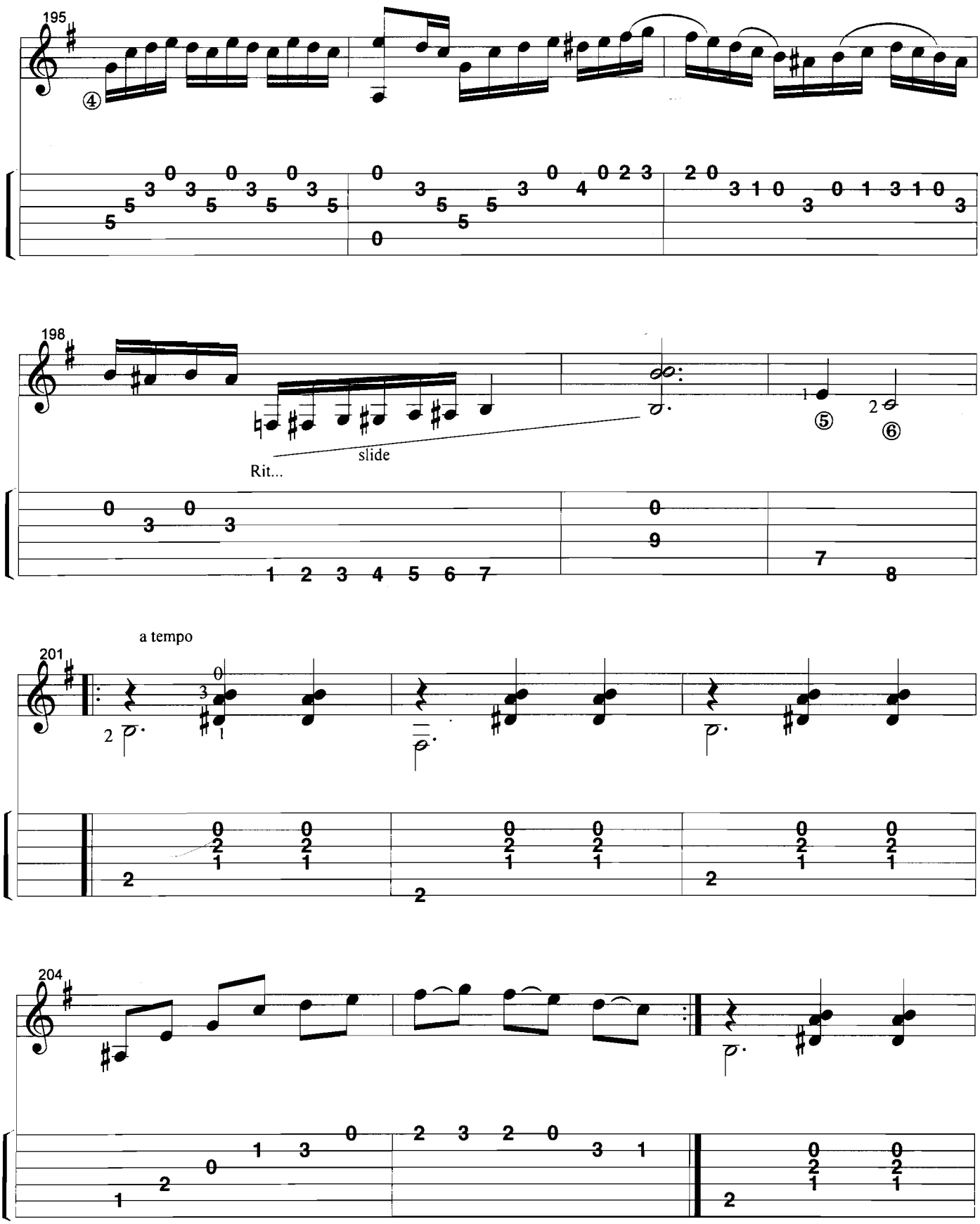
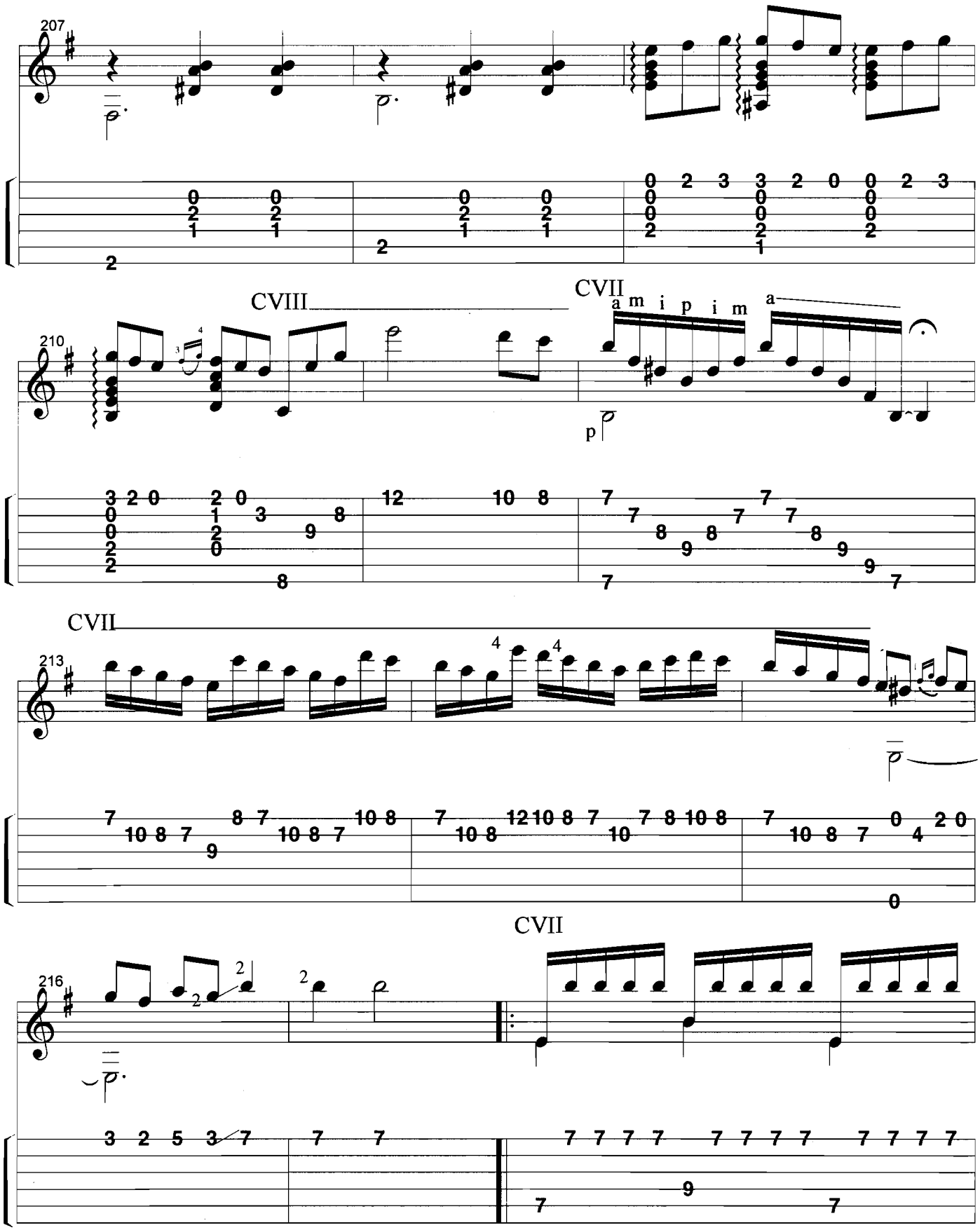

195
④
198
Rit...
slide
⑤
⑥
a tempo
201
204


207
CVIII
CVII
a m i p i m a
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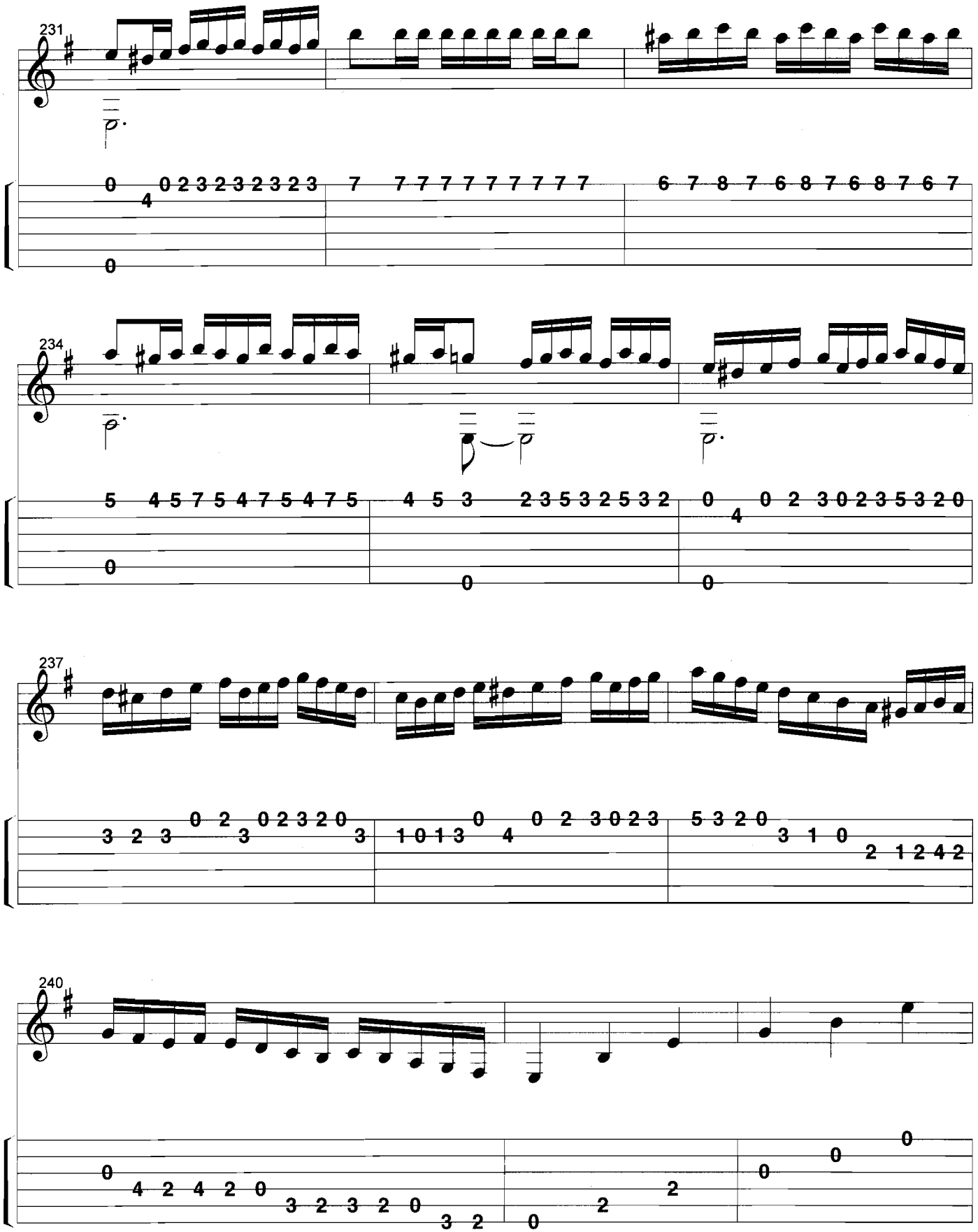
210
CVII
213
CVII
216


231
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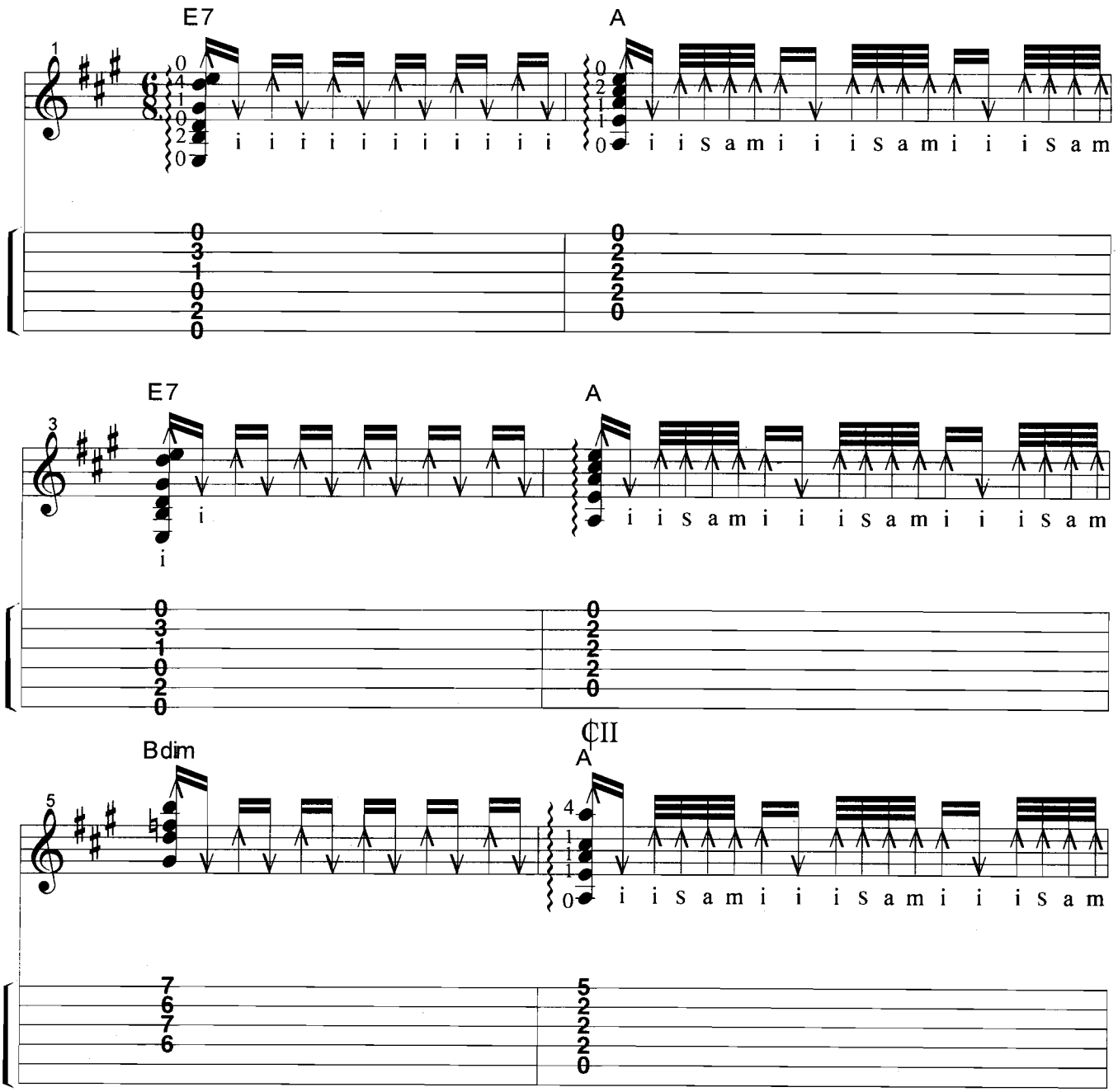
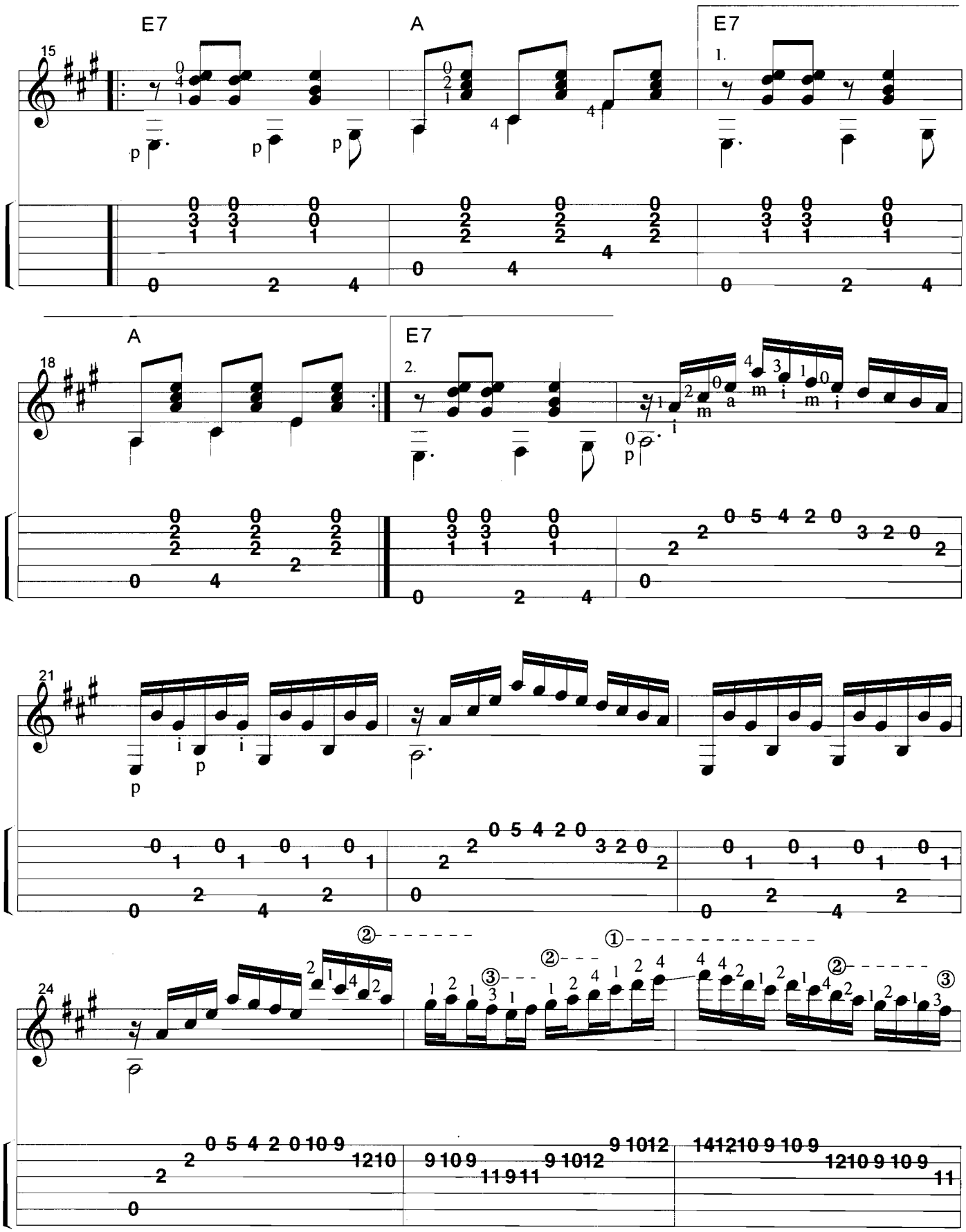
237
240

NOSTALGIA

(Guajiras)

Juan Serrano

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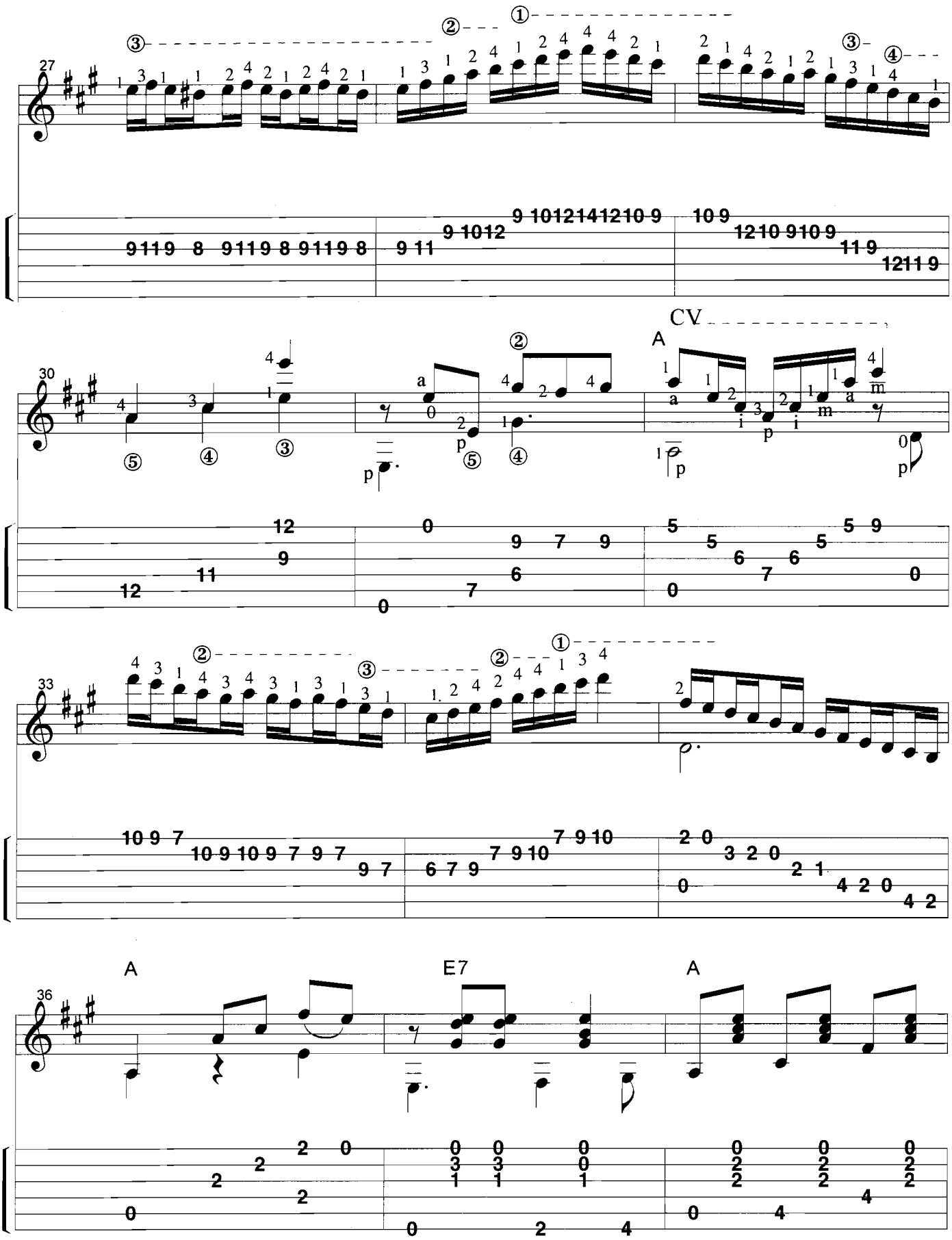
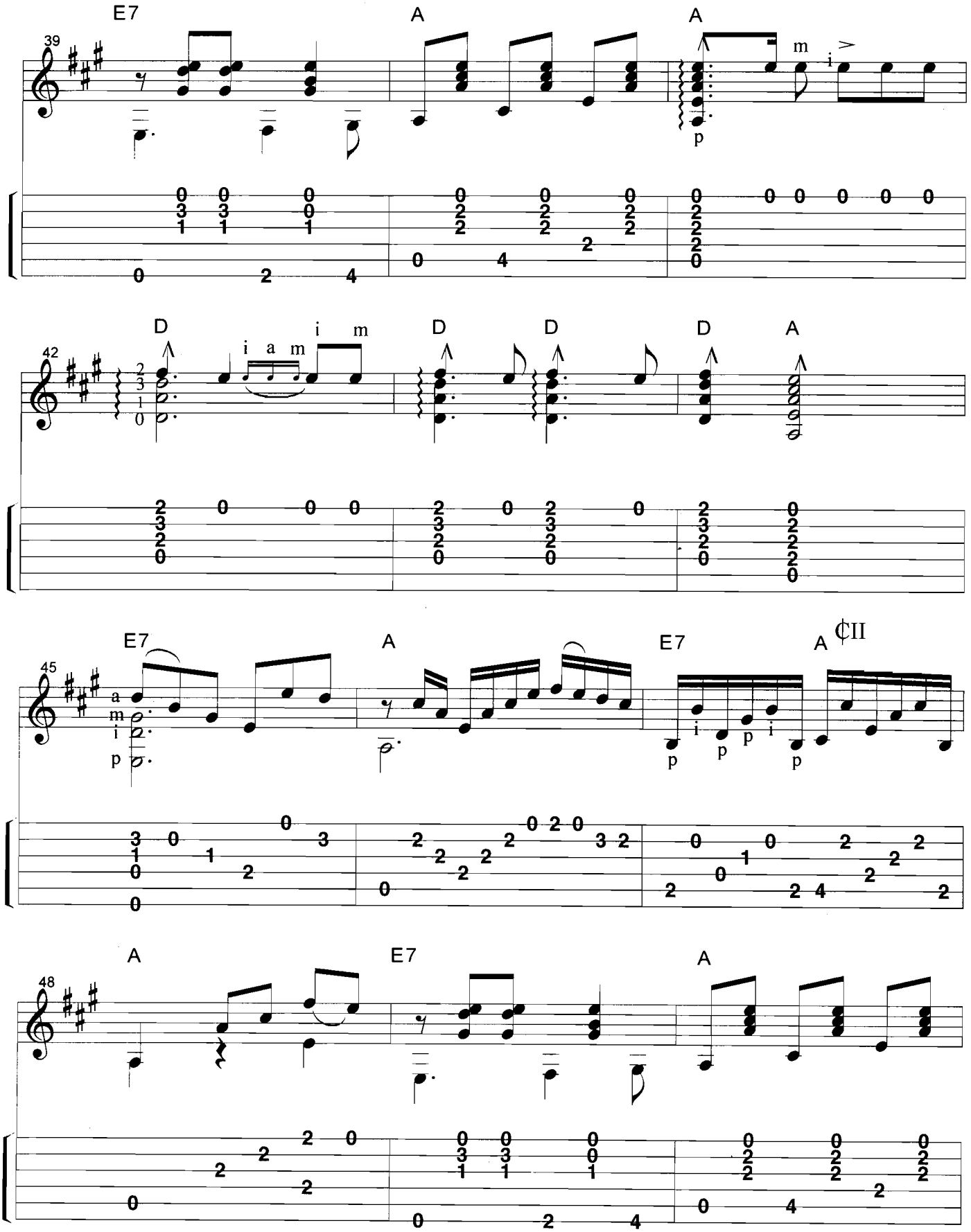
A
E7
1.
15
A
E7
2.
18
21
24


27
30
CV
A
33
36
A
E7
A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D
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E7
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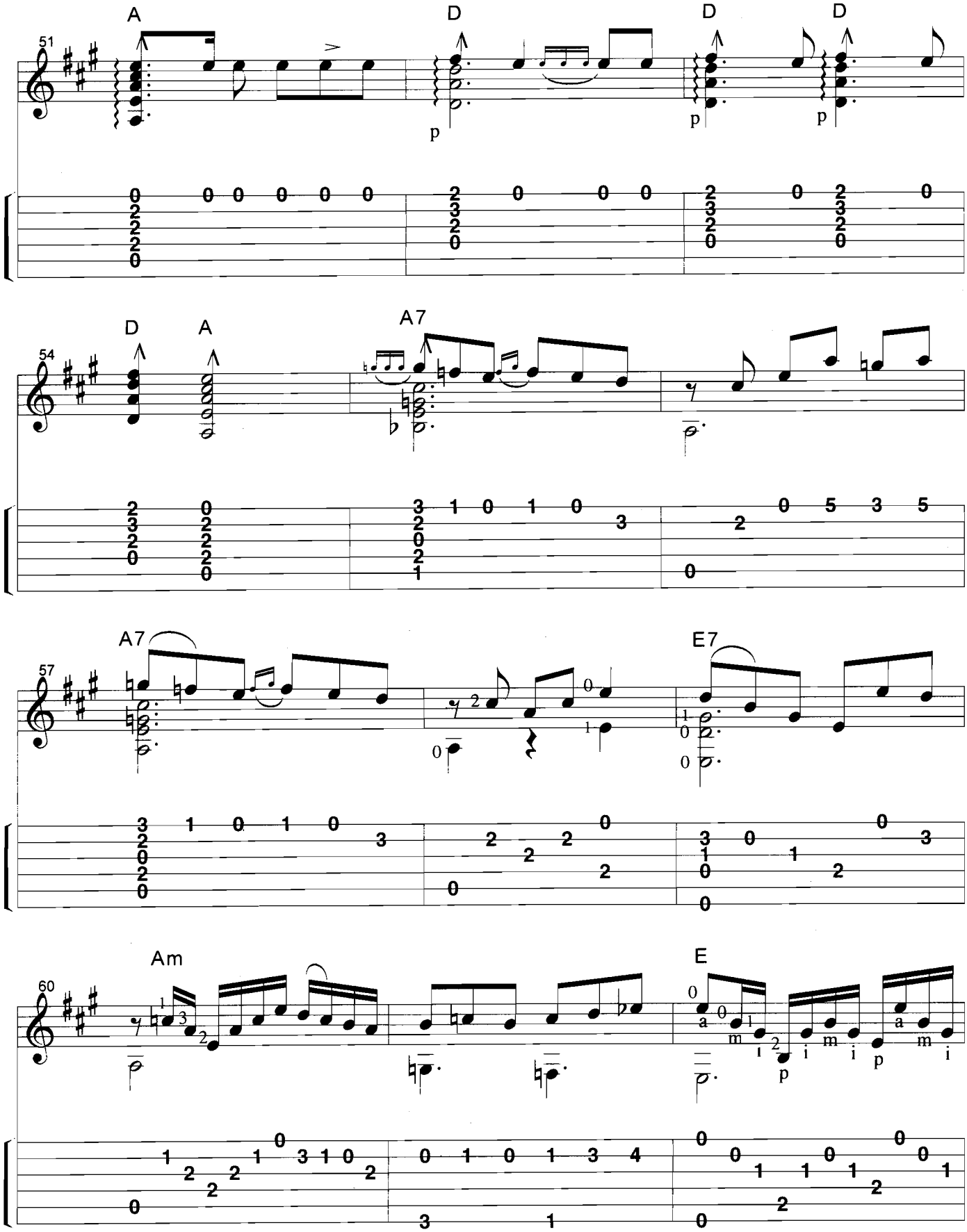
E7
A
A
E7
A


A
D
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51
p
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D
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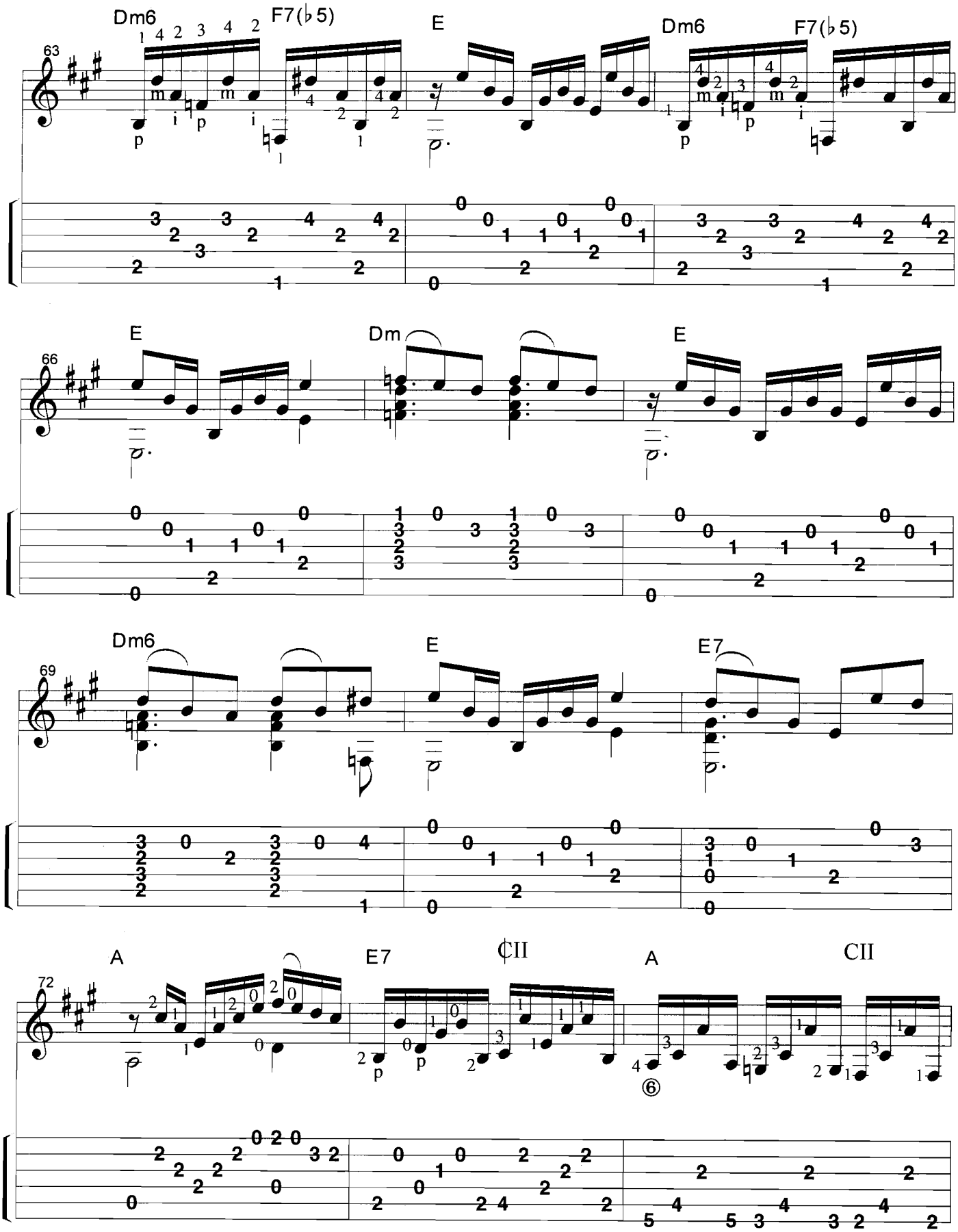
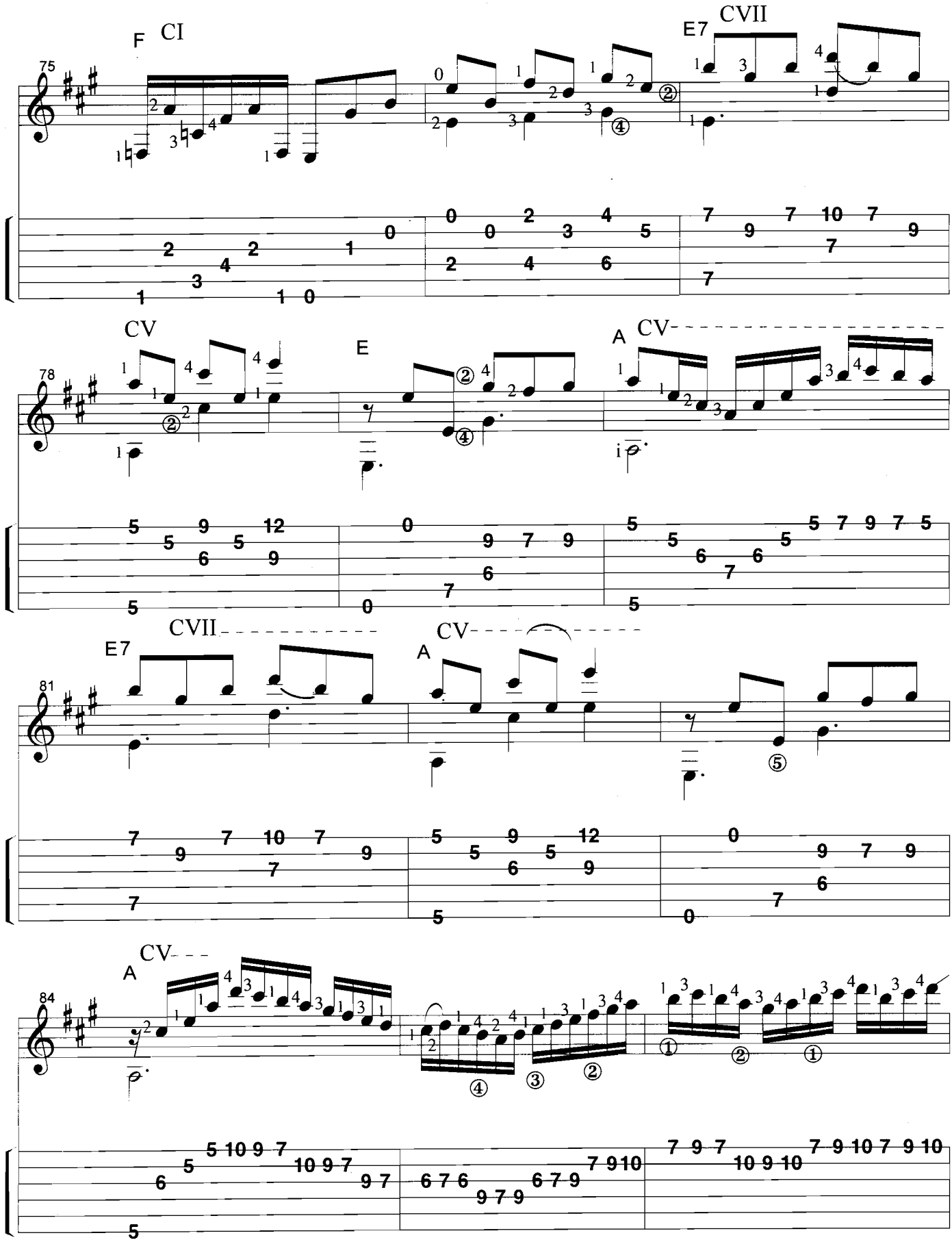
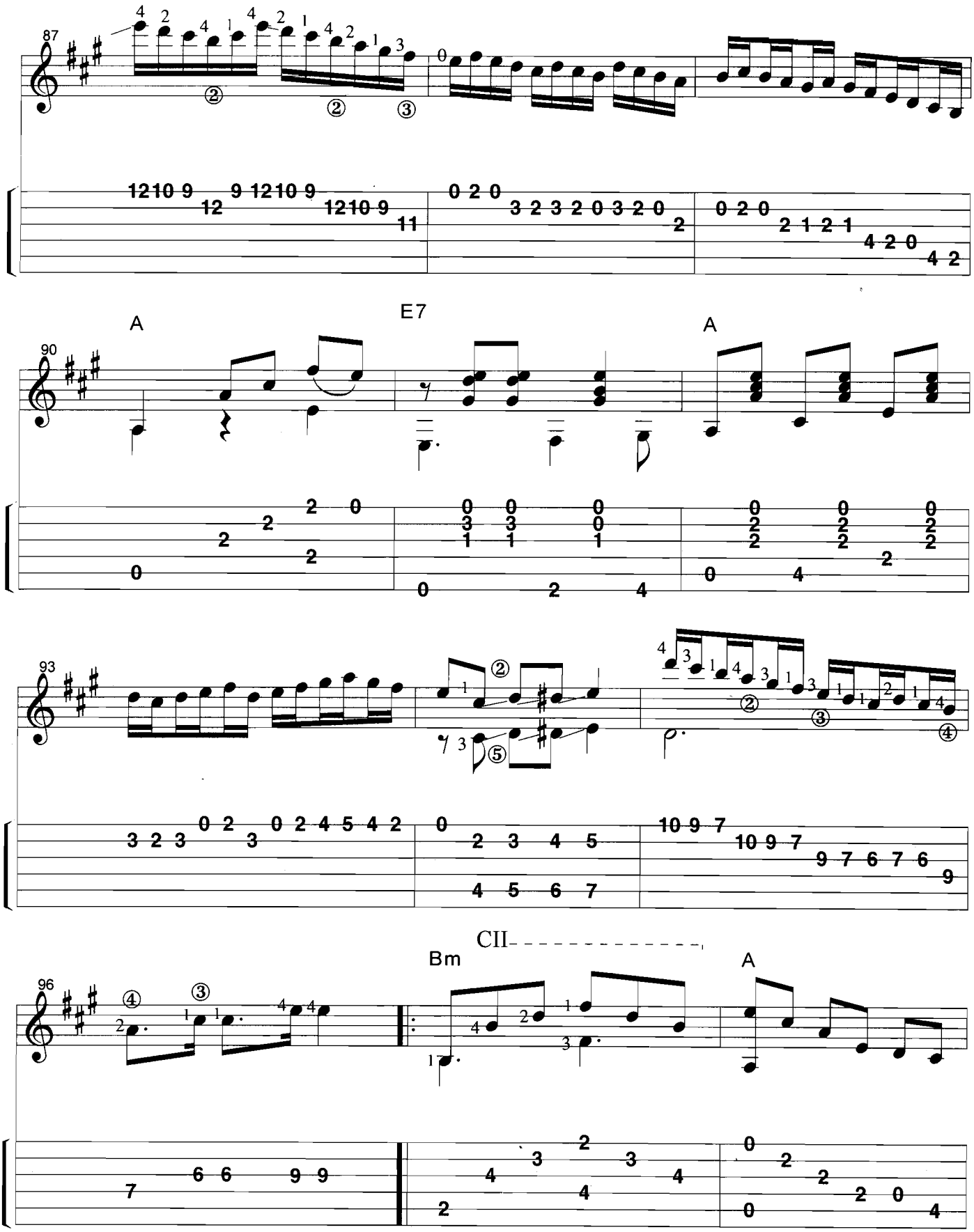
54
A7
E7
57
Am
E
60


Dm6
F7(♭5)
E
Dm6
F7(♭5)
63
E
Dm
E
66
Dm6
E
E7
69
A
E7
CII
A
CII
72


F CI
E7 CVII
75
CV
E
A CV
78
CVII
E7
CV
A
81
CV
A
84


87
90
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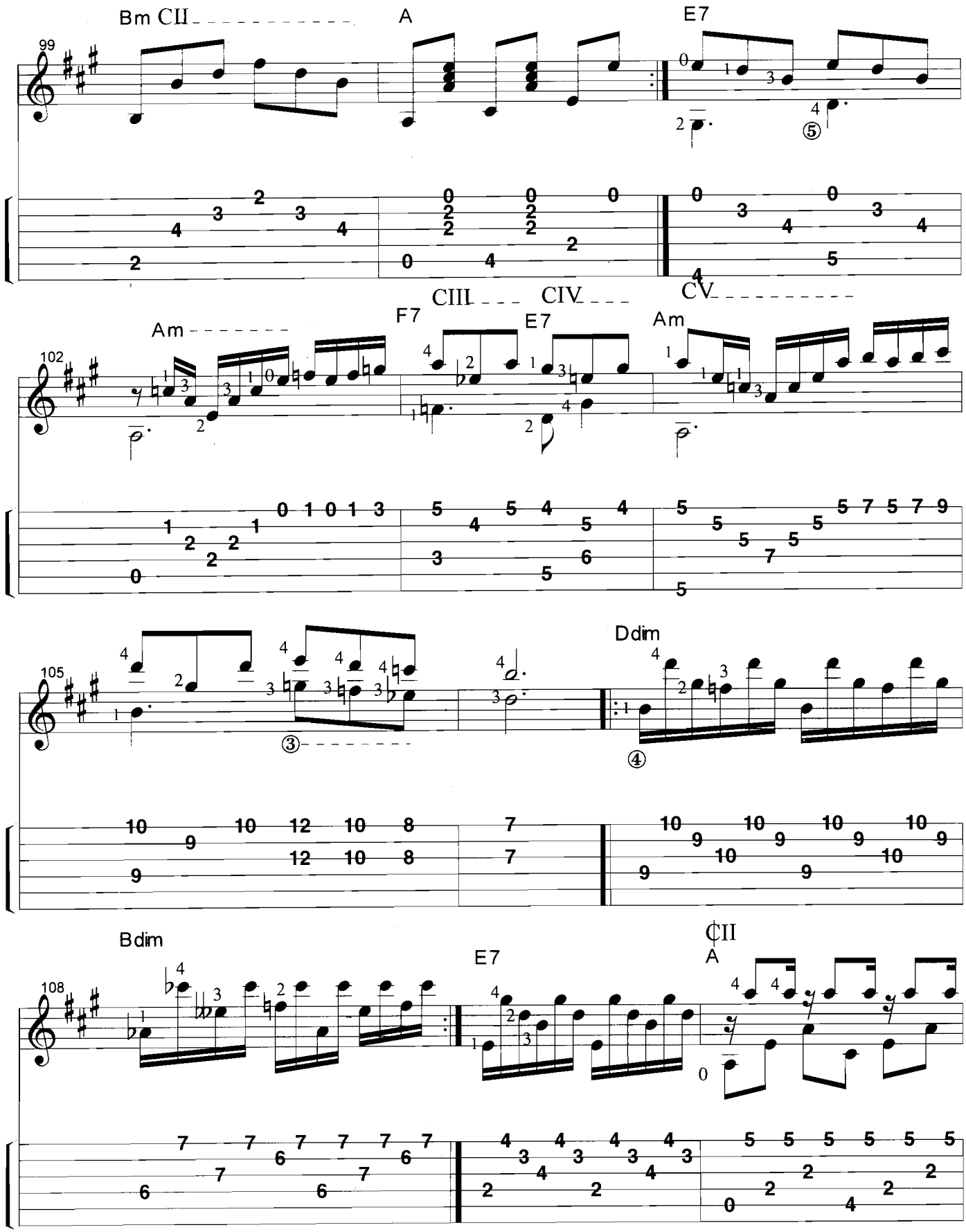
E7
A
93
96
Bm
CII
A


Bm CII
A
E7
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CIII
F7
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CV
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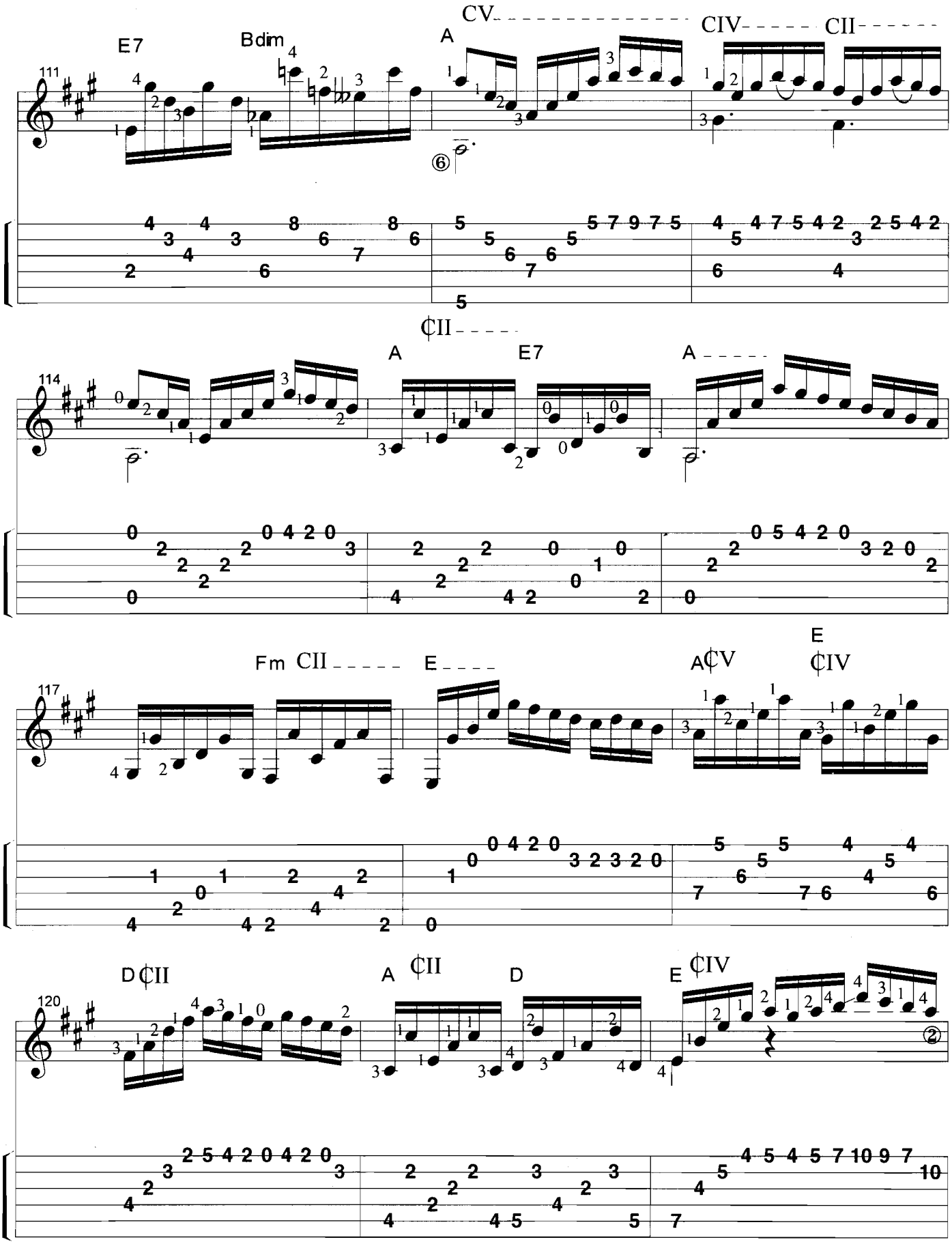
102
105
Ddim
Bdim
E7
CII
A
108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E7
Bdim
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CII
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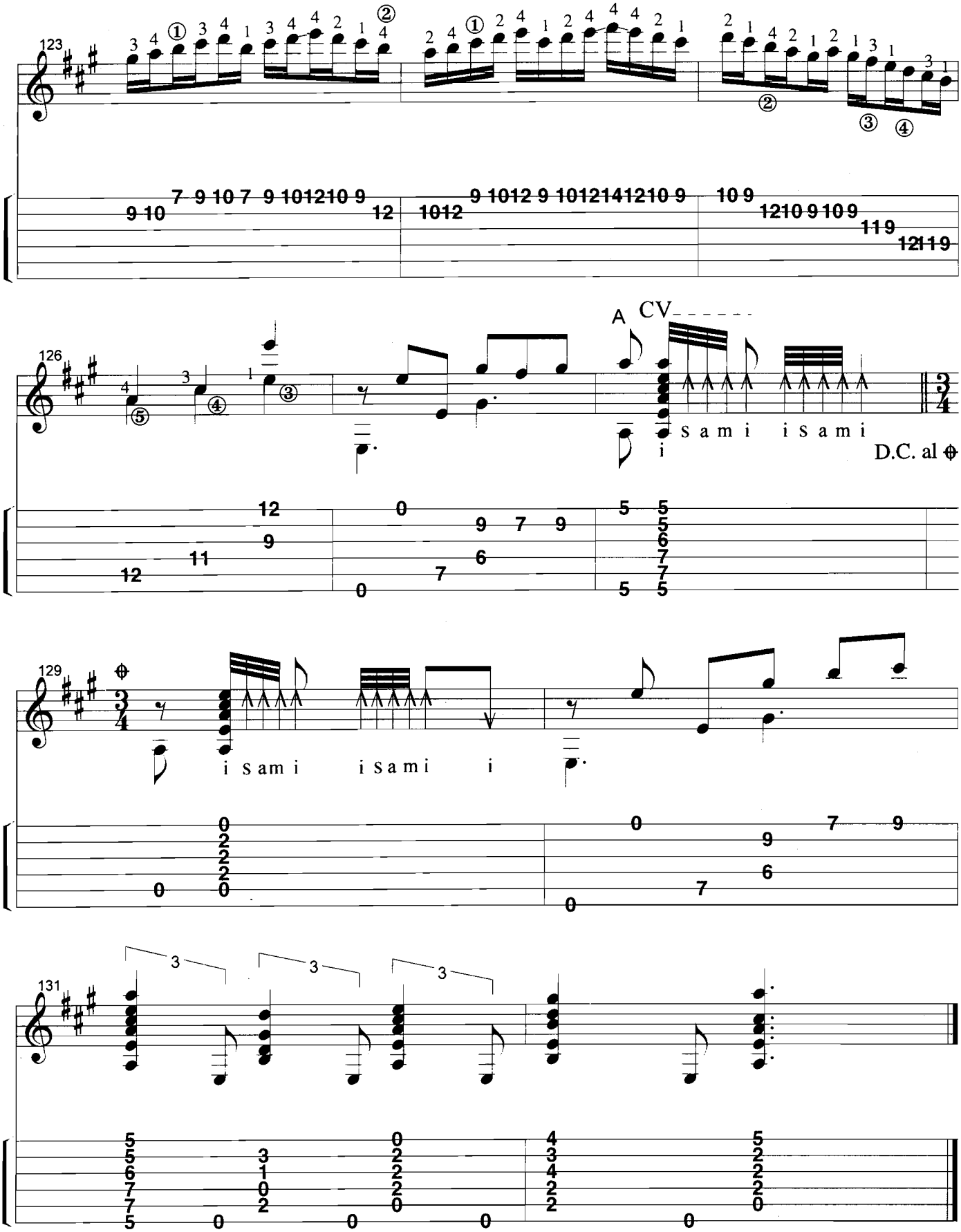
A
D
E


123
126
A CV
s a m i i s a m i
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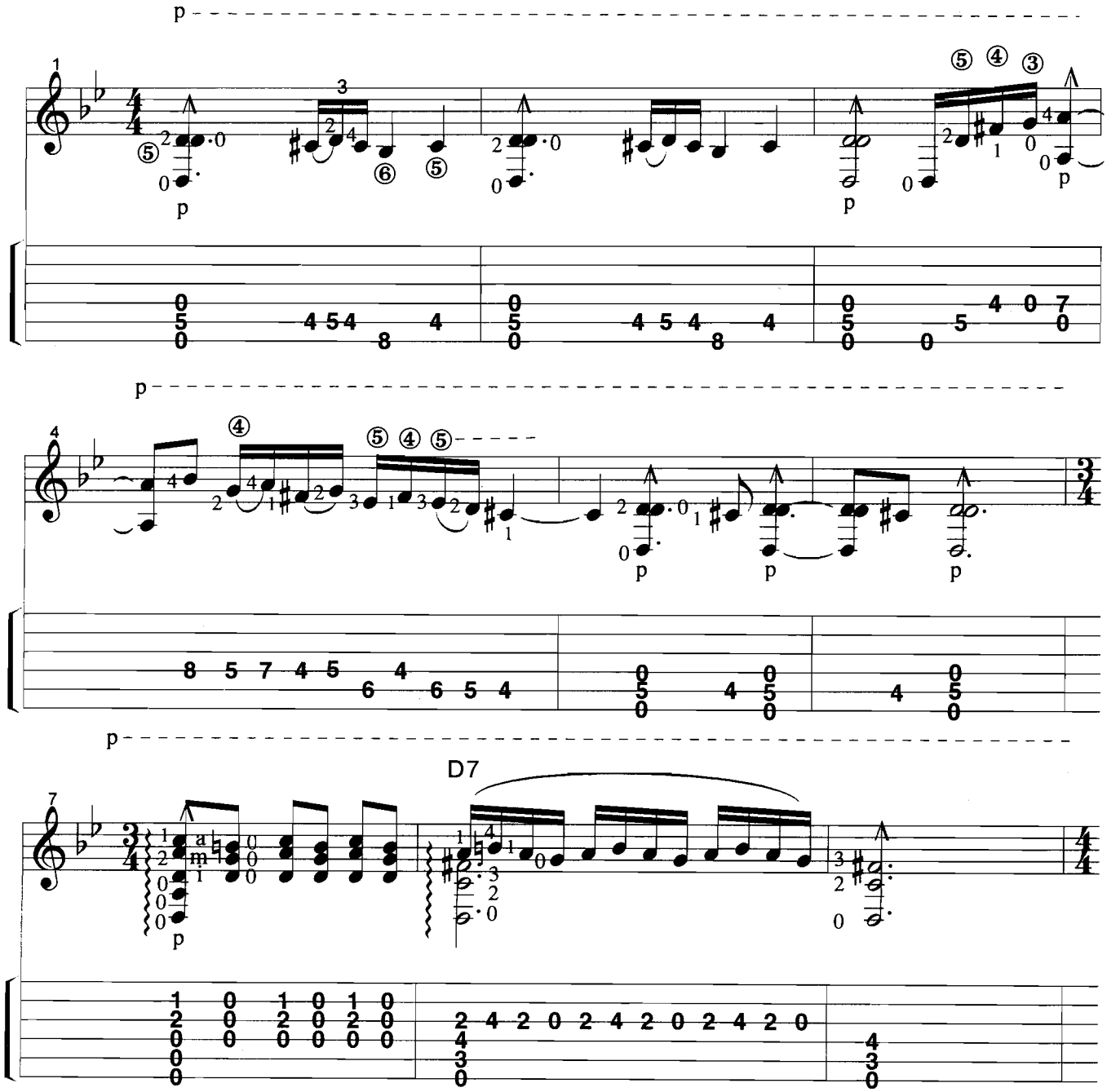
D.C. al
129
i s a m i i s a m i i
131

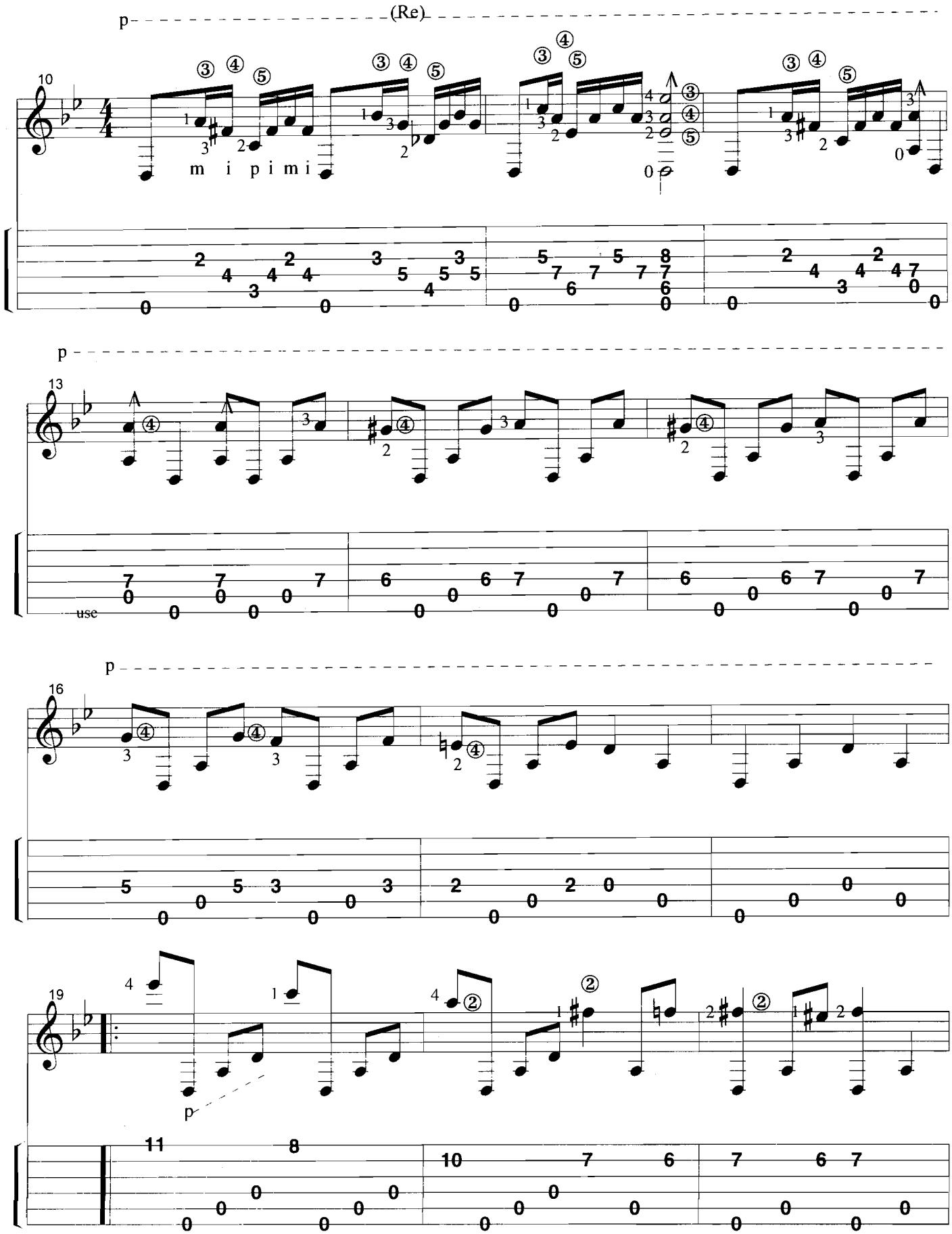
FANTASY

(Zambra)

6TH=D (Re)

Juan Serrano

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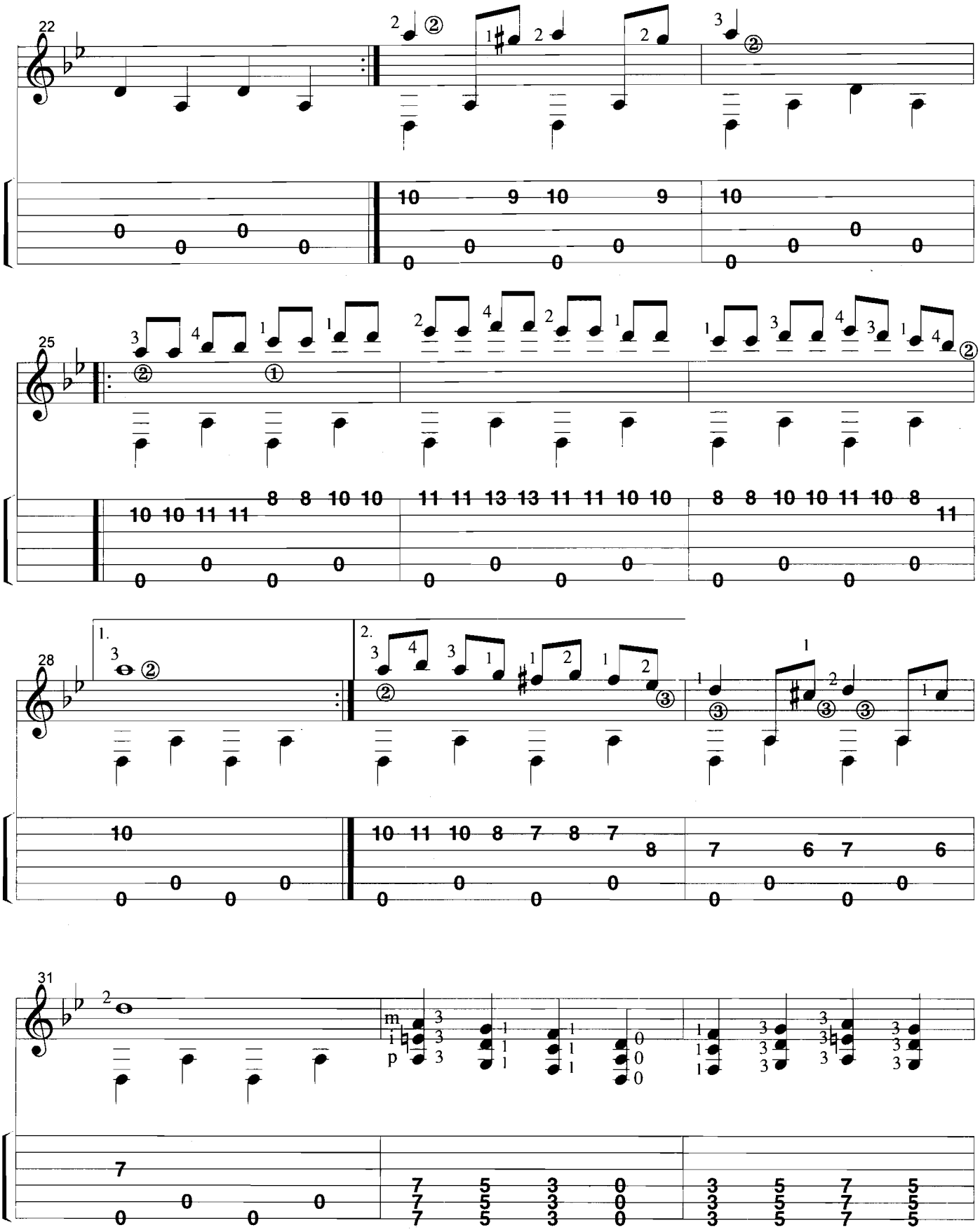
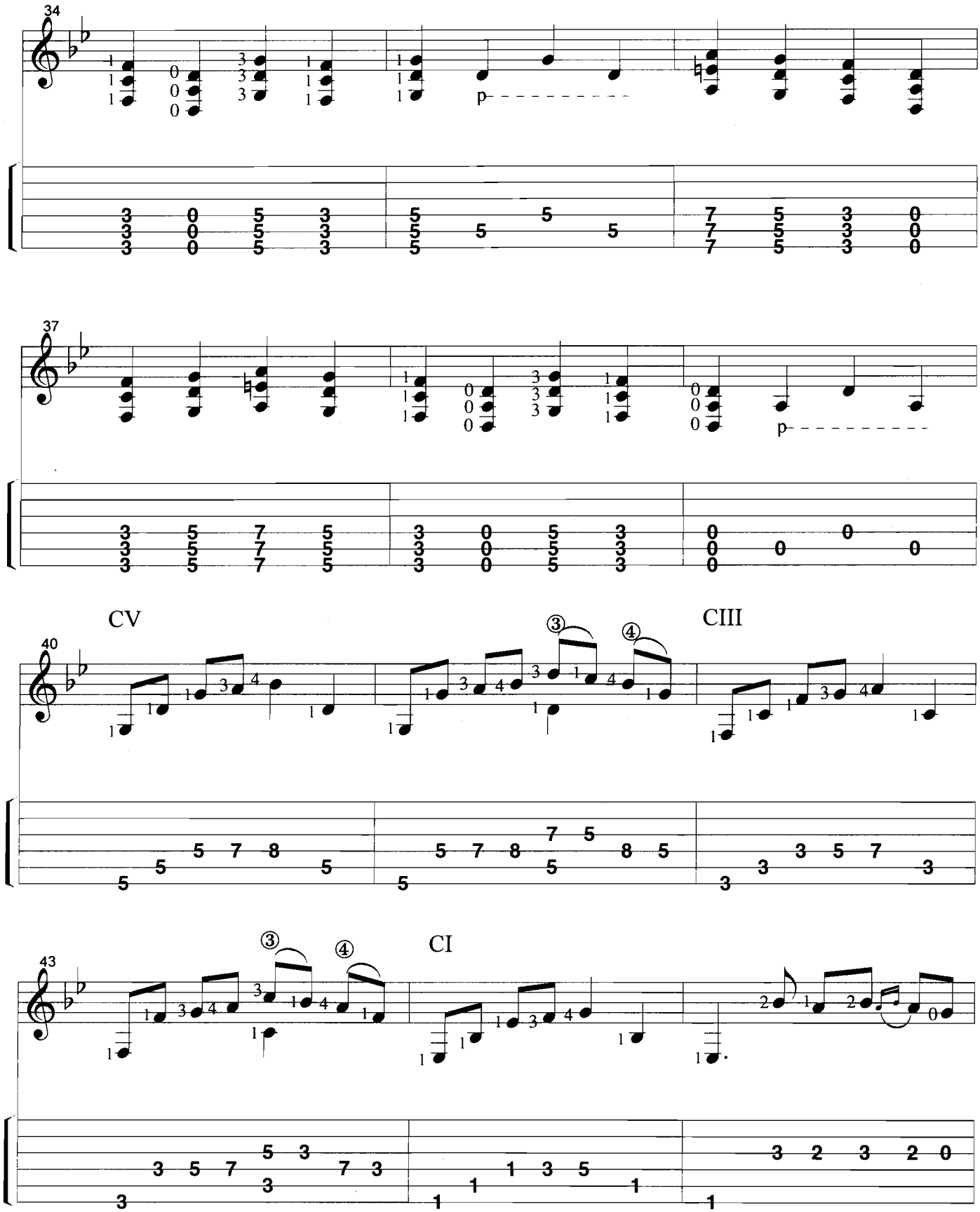
(Re)
10
m i p i m i
p
13
use
p
16
19
p


22
25
28
1.
2.
31
m
i
p


34
p
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CV
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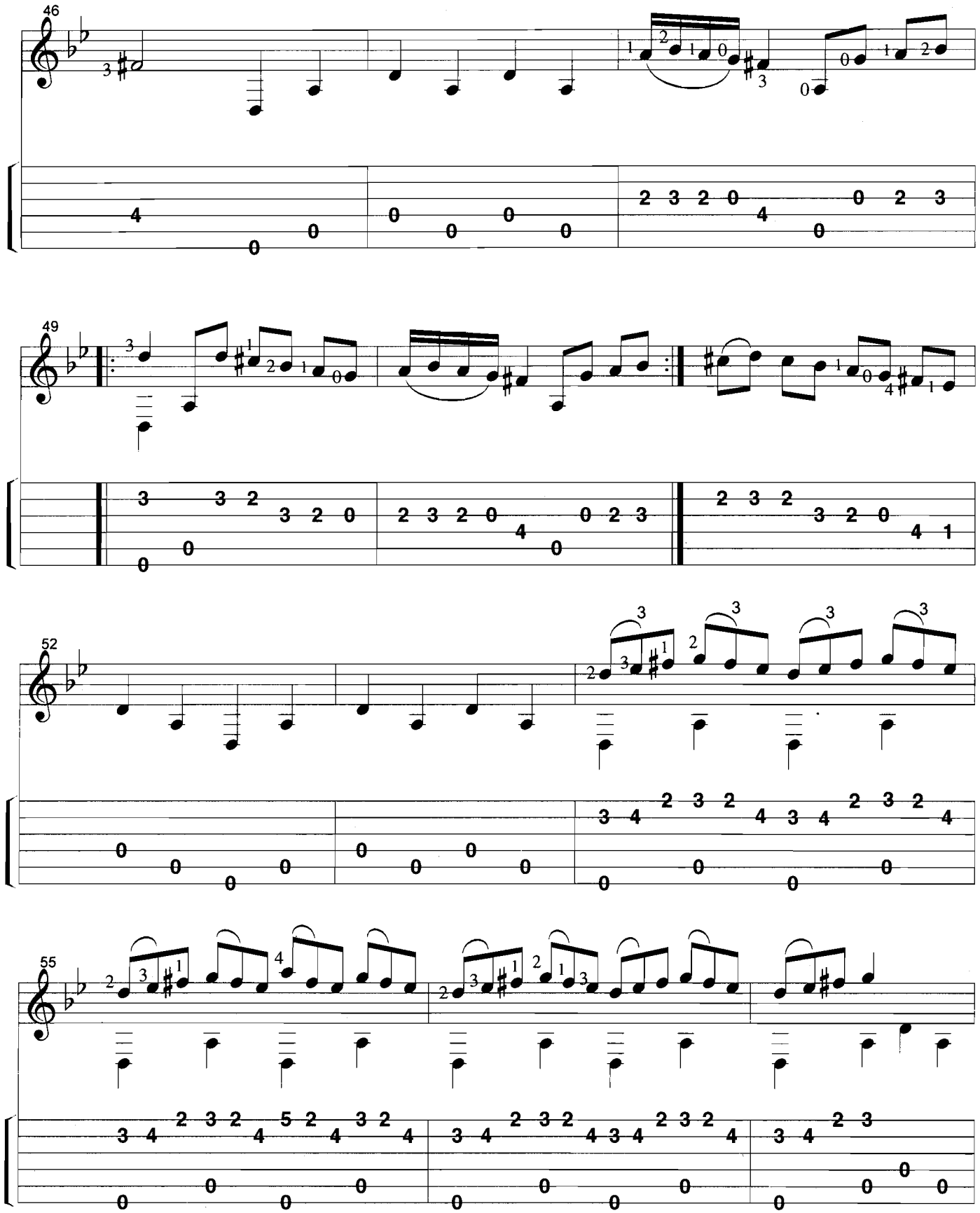
③
④
CIII
43
③
④
CI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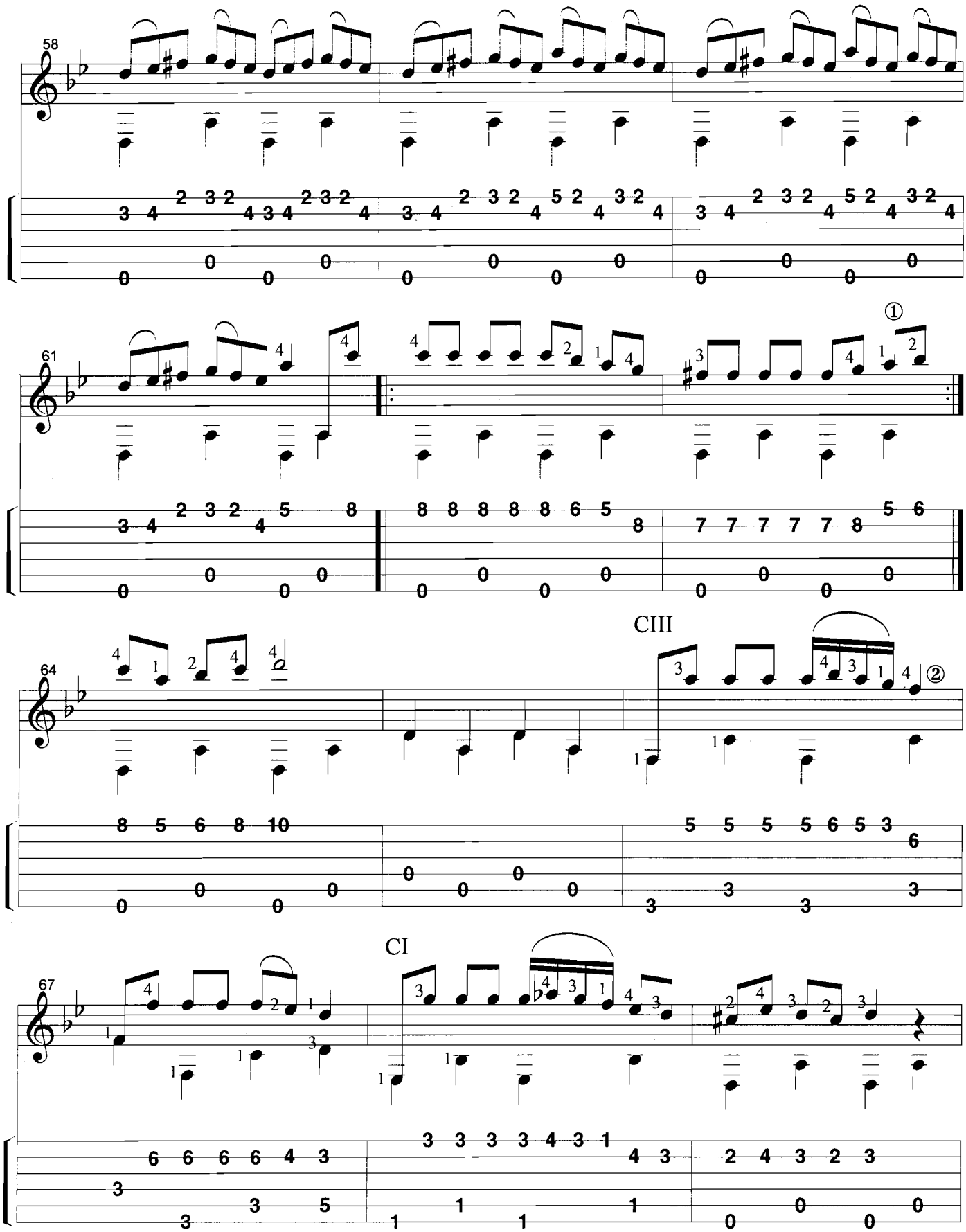
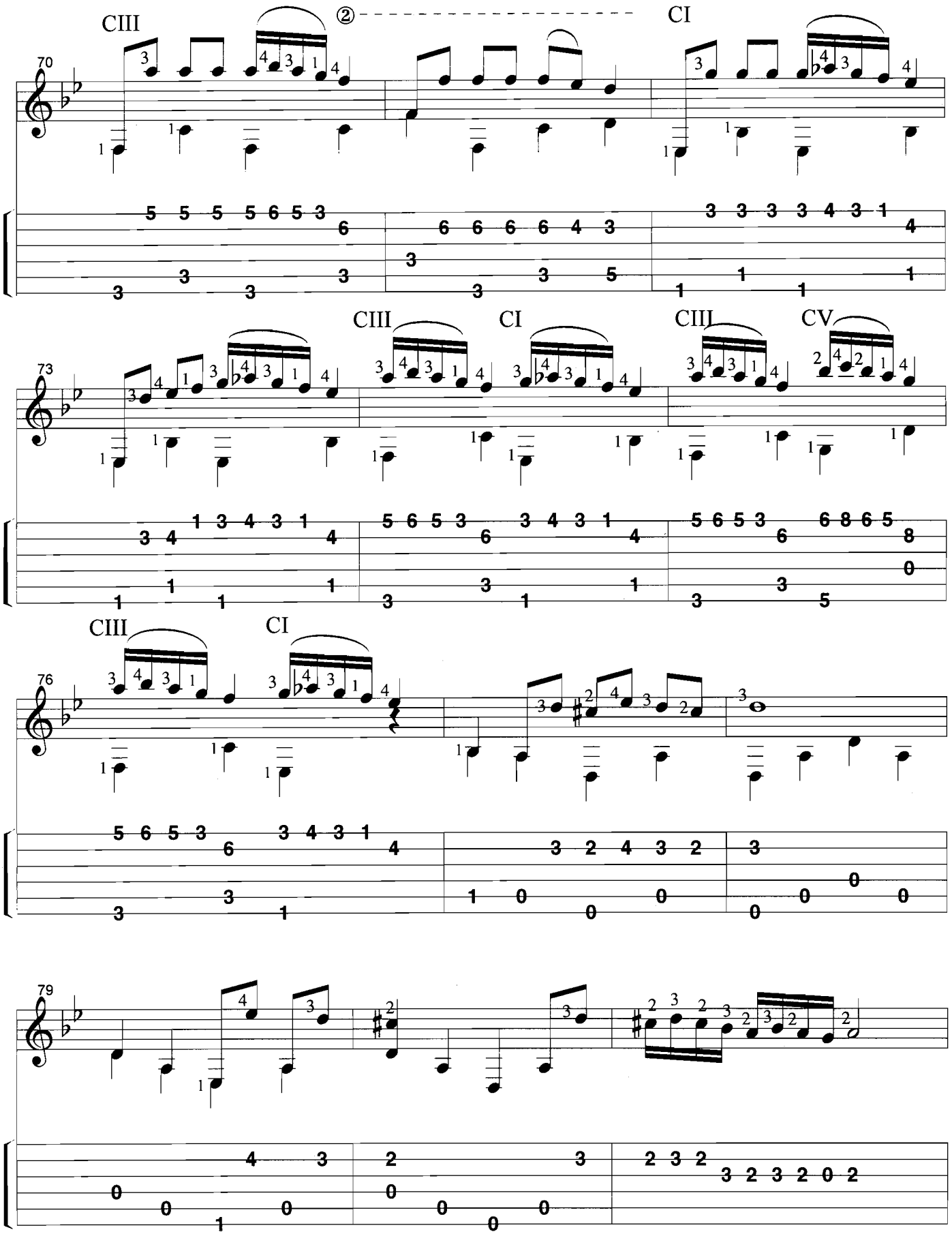

58
61
①
②
64
CIII
67
CI


CIII
②
CI
70
CIII
CI
CIII
CV
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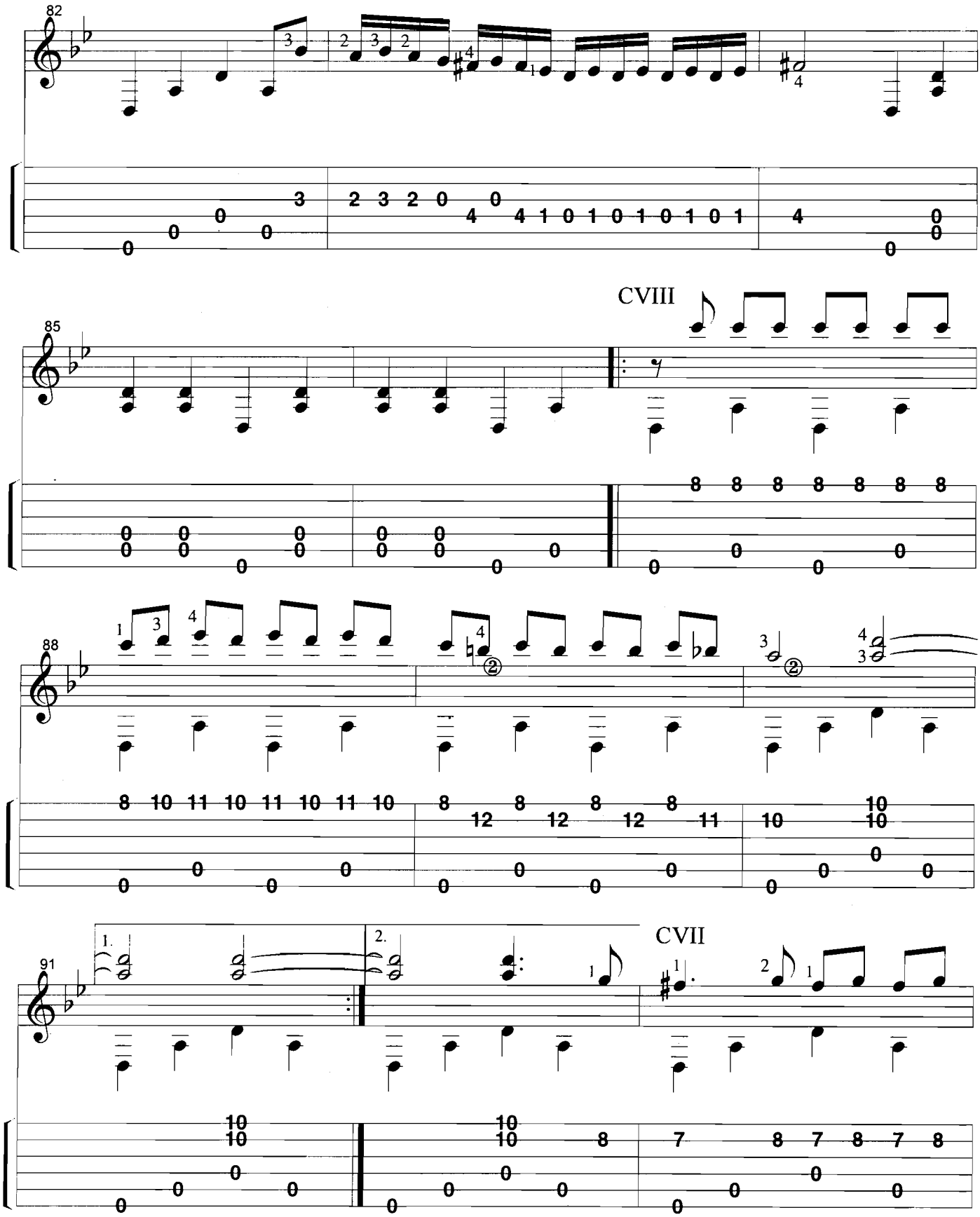
CIII
CI
76
79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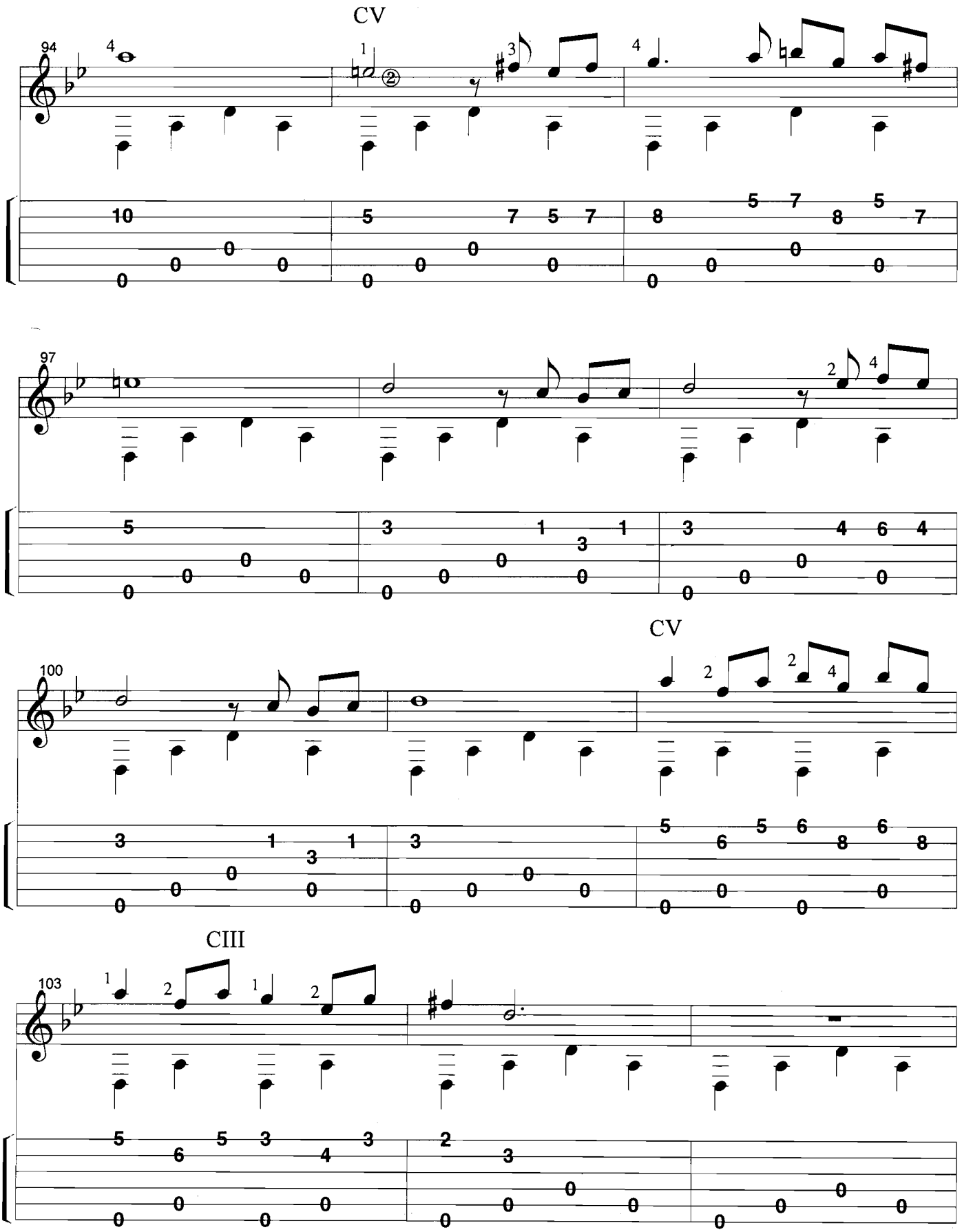
85
CVIII
88
91
1.
2.
CVII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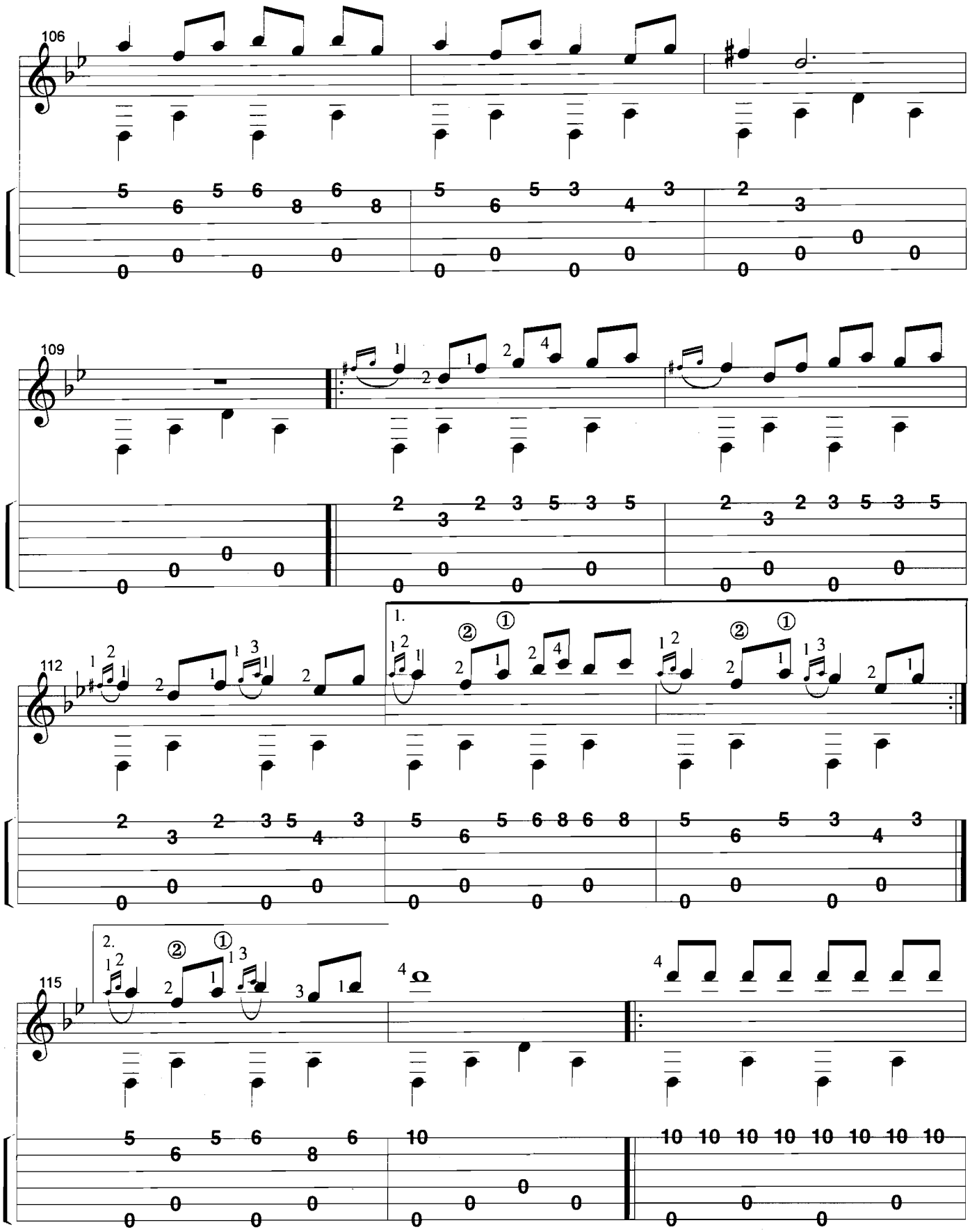
97
CV
100
CIII
103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112
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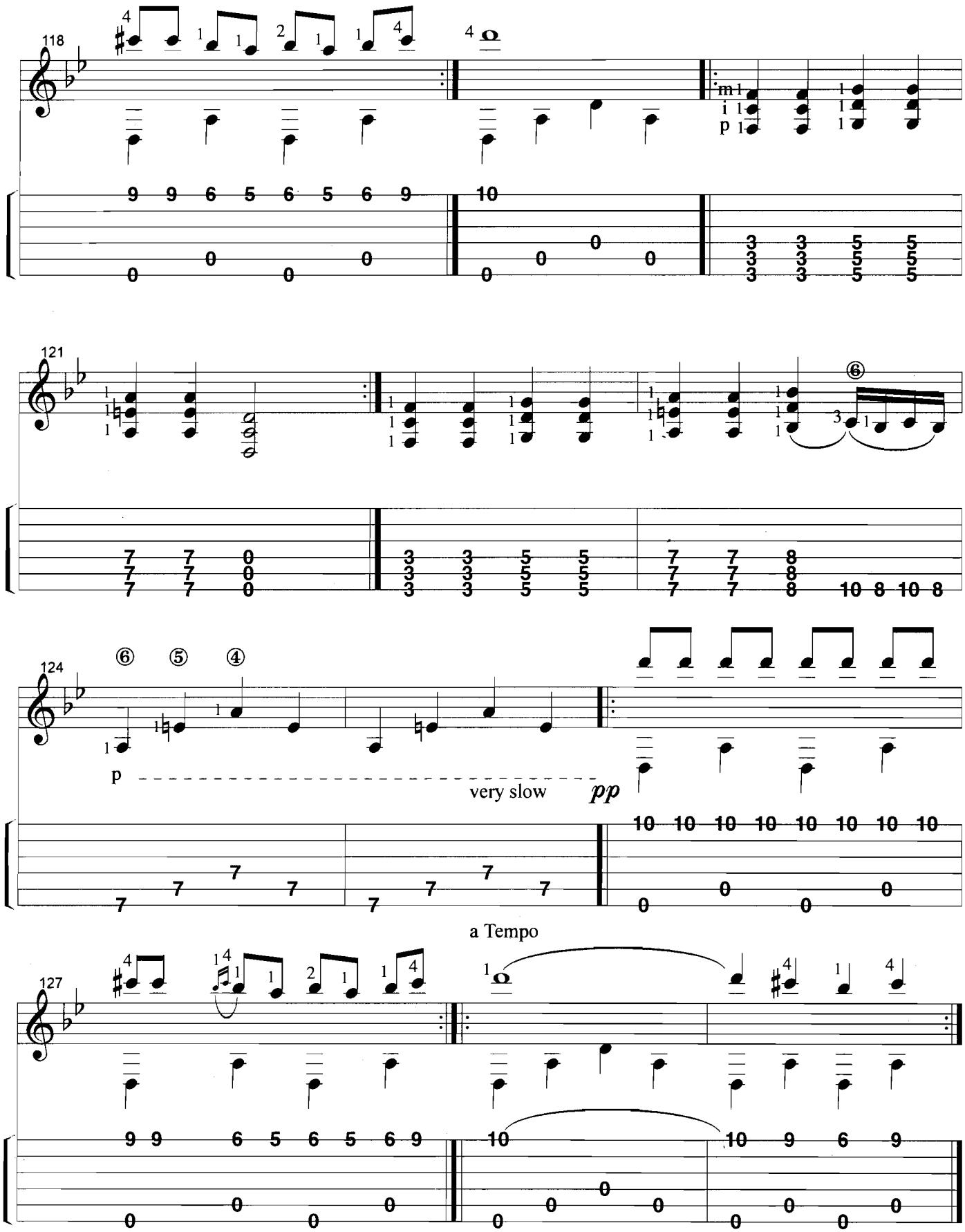
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121
124
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pp
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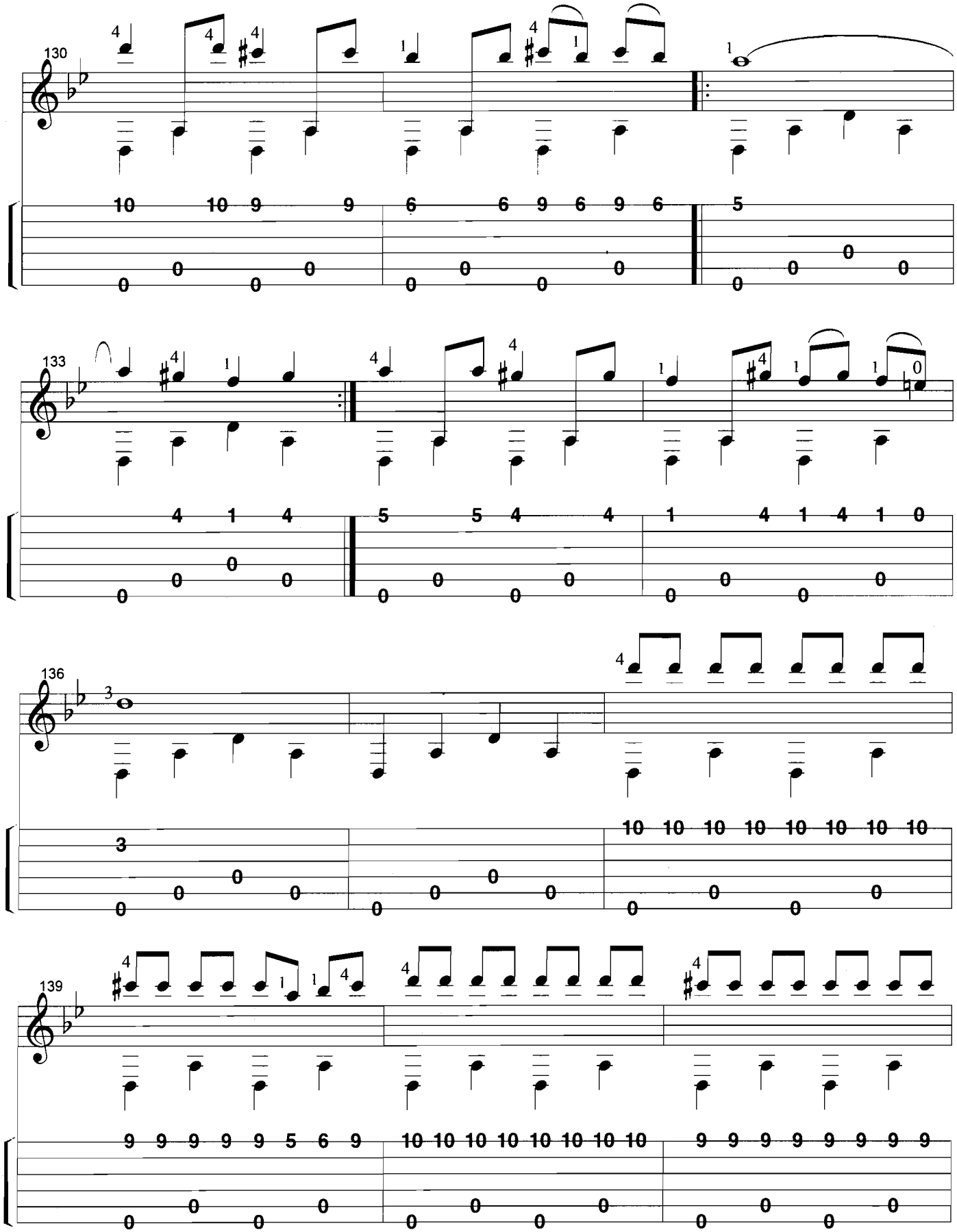
127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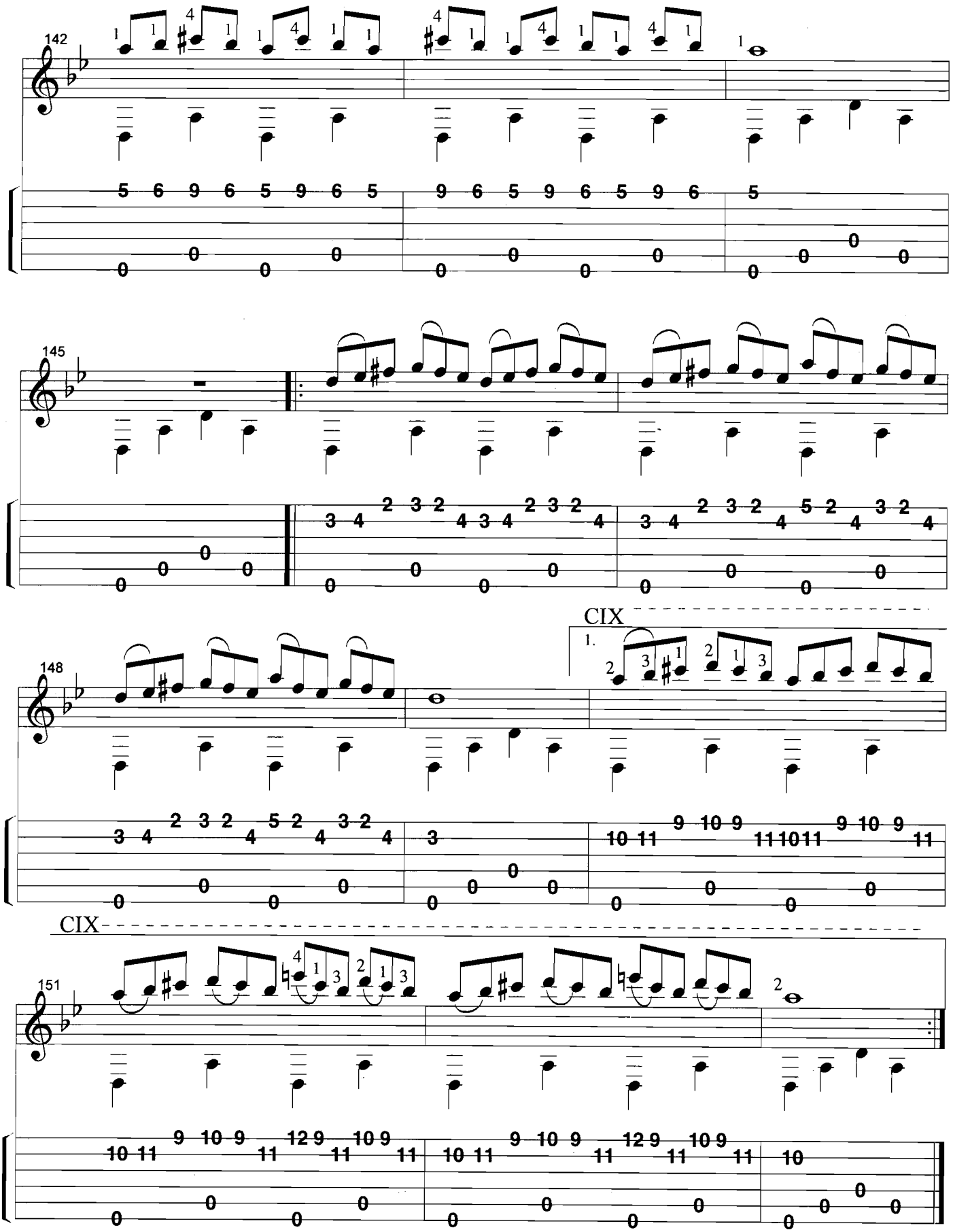
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148
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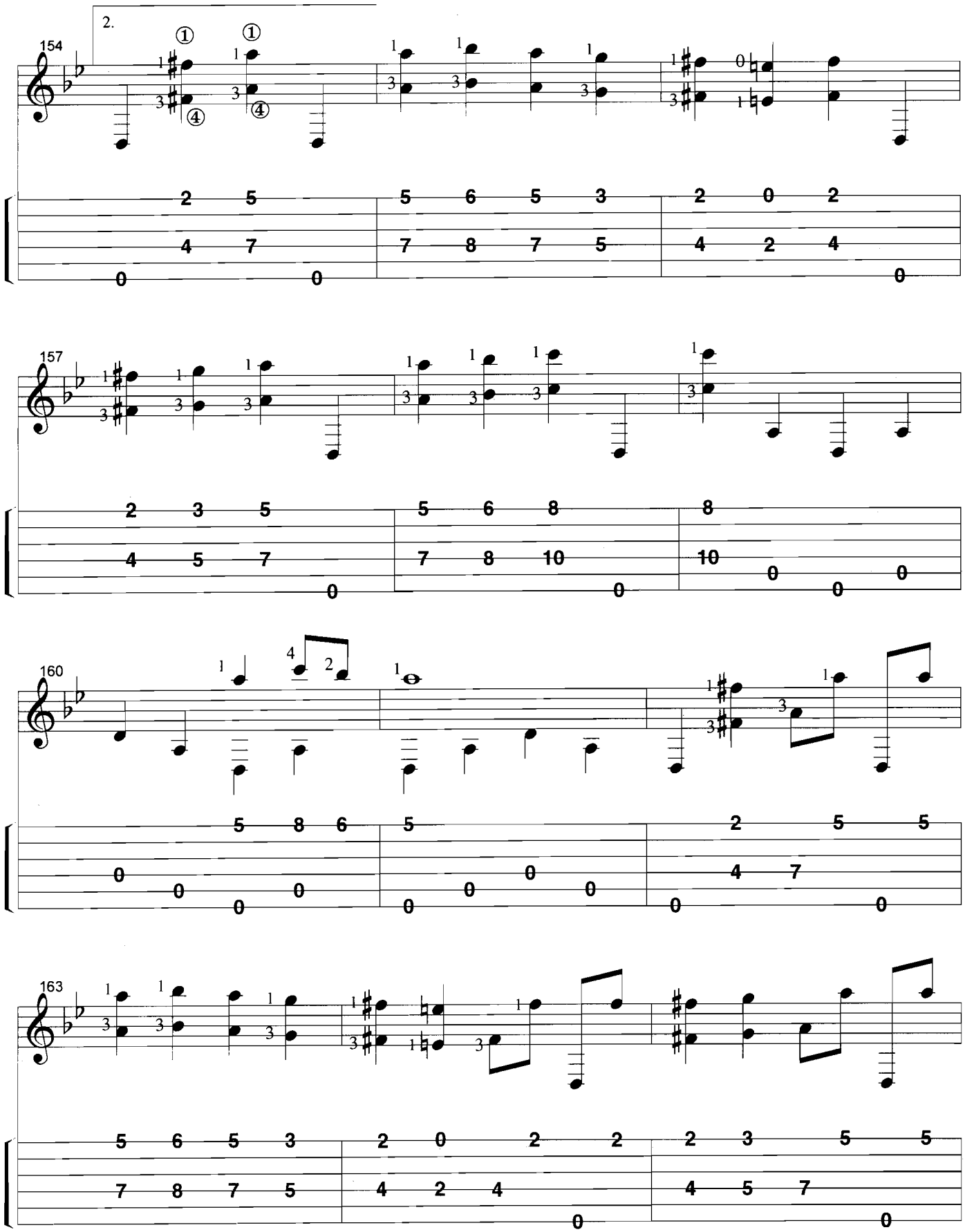
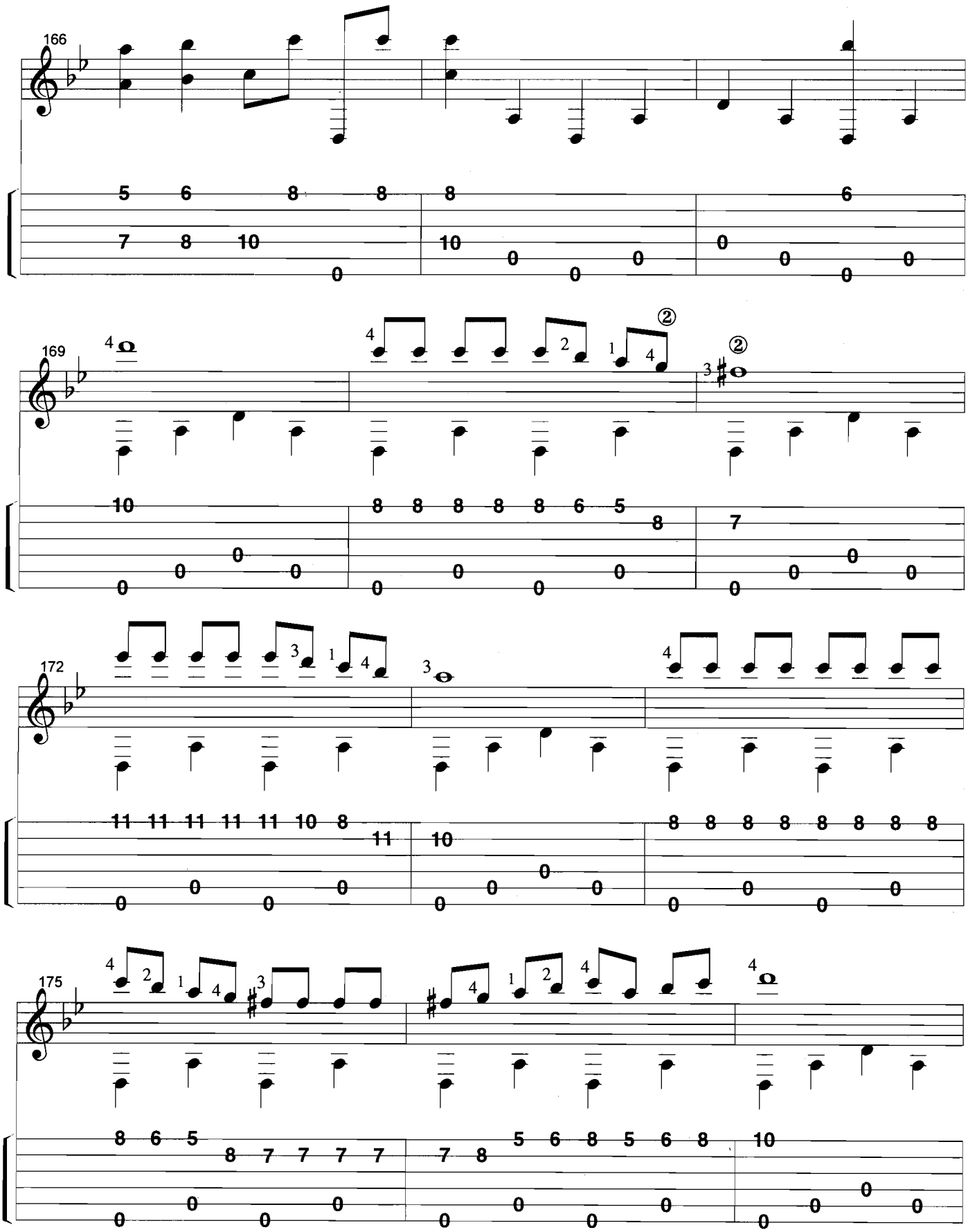
CIX
151


2.
154
157
160
163


166
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172
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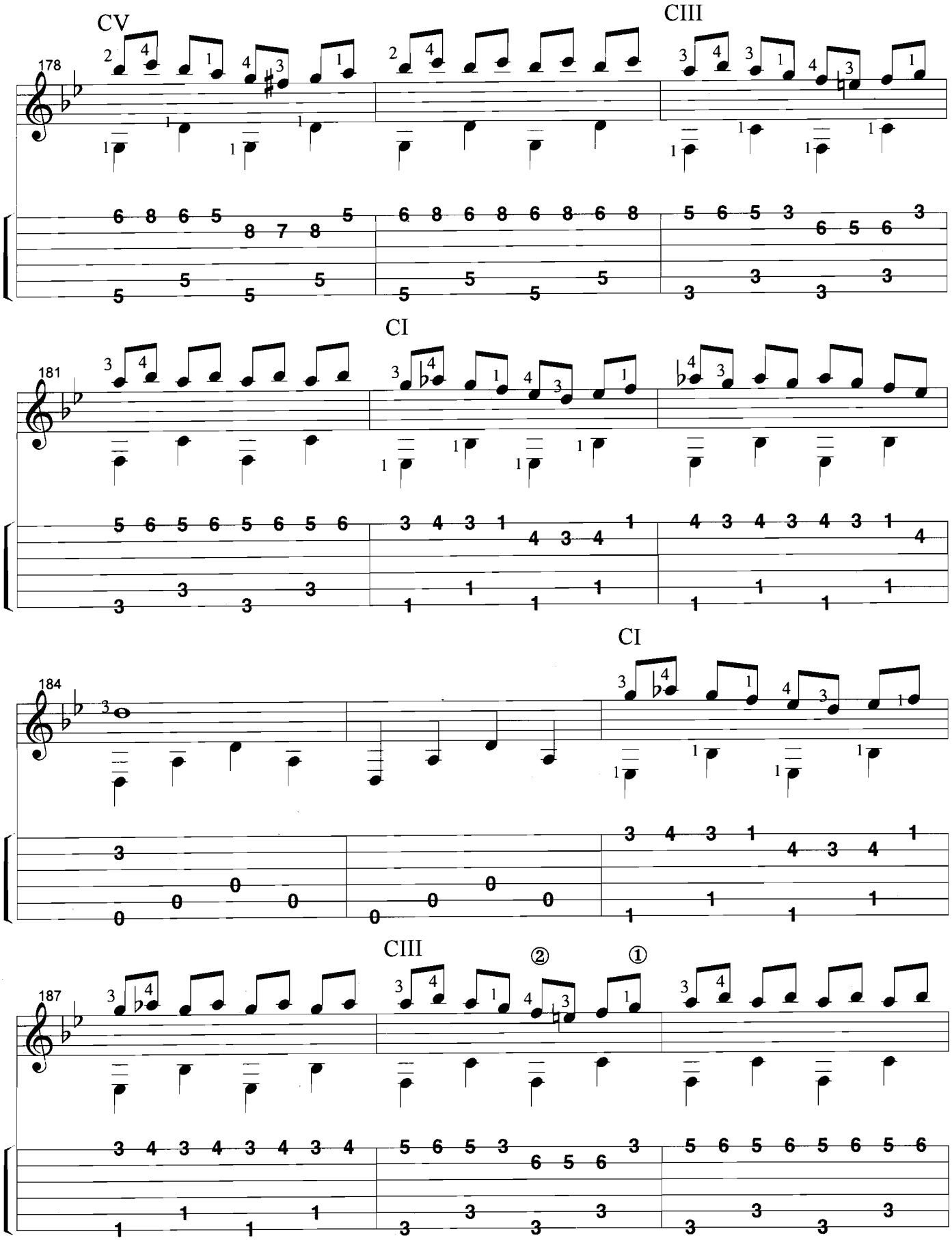
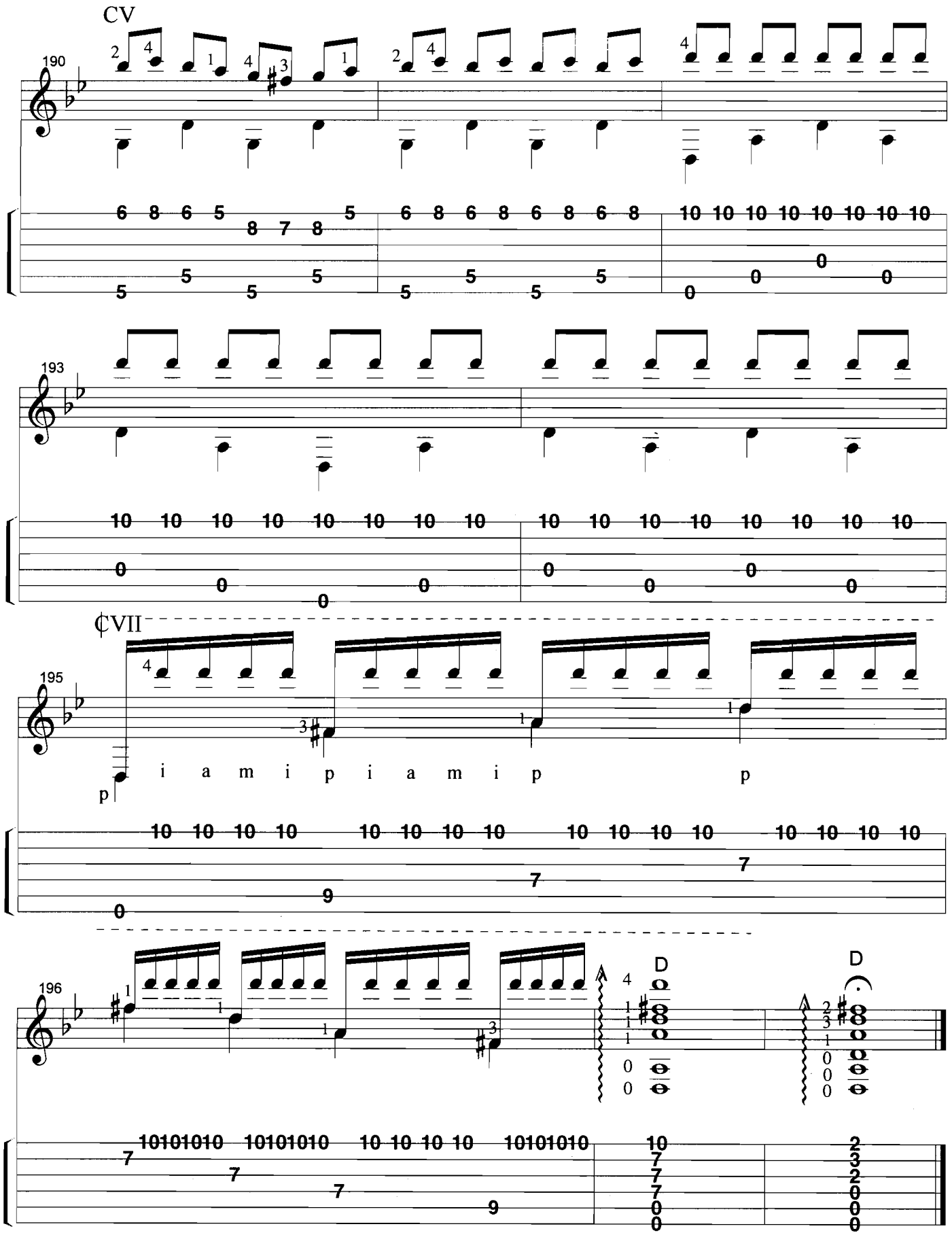
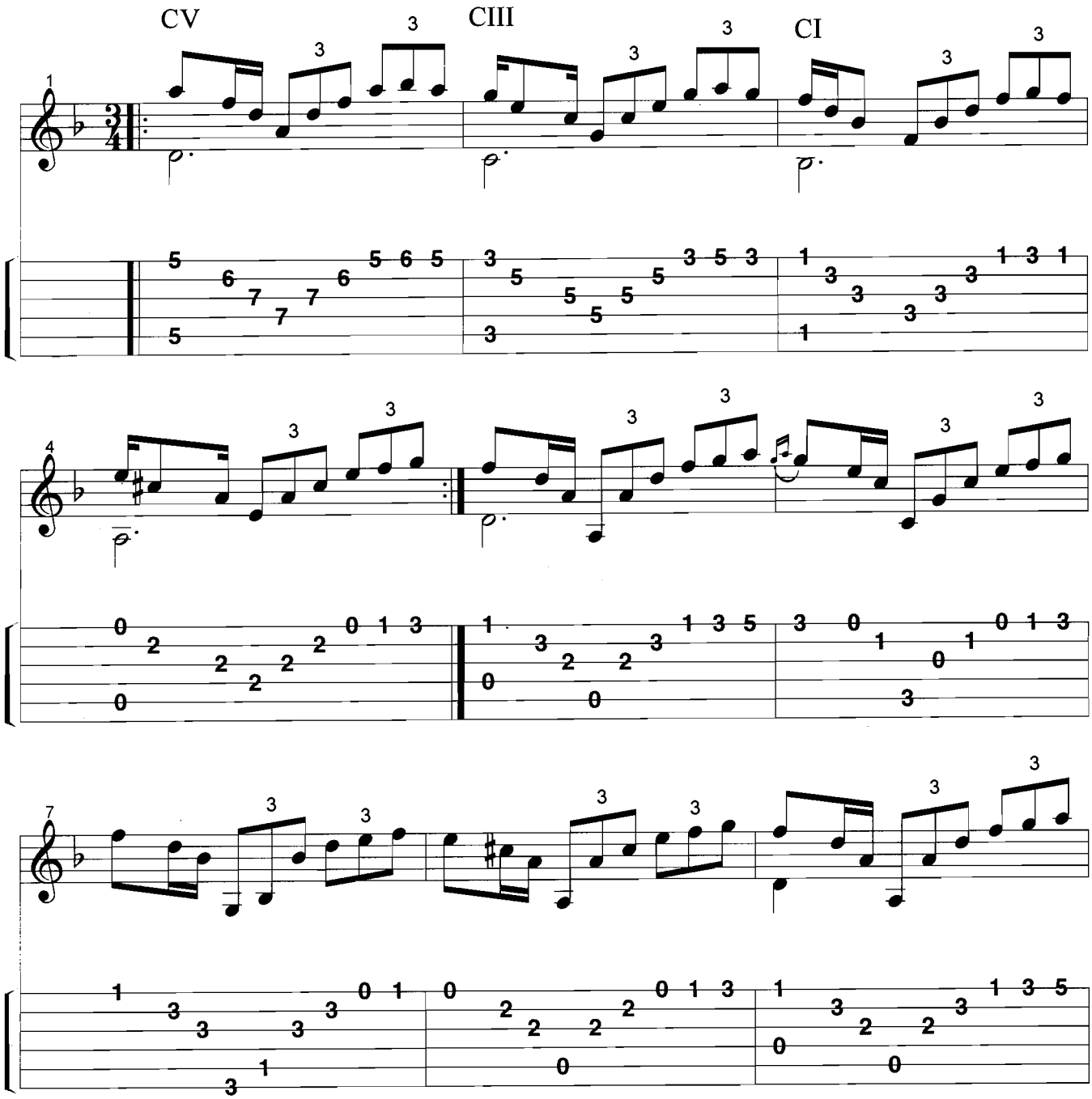

CV
CIII
178
CI
181
CI
184
CIII
②
①
187

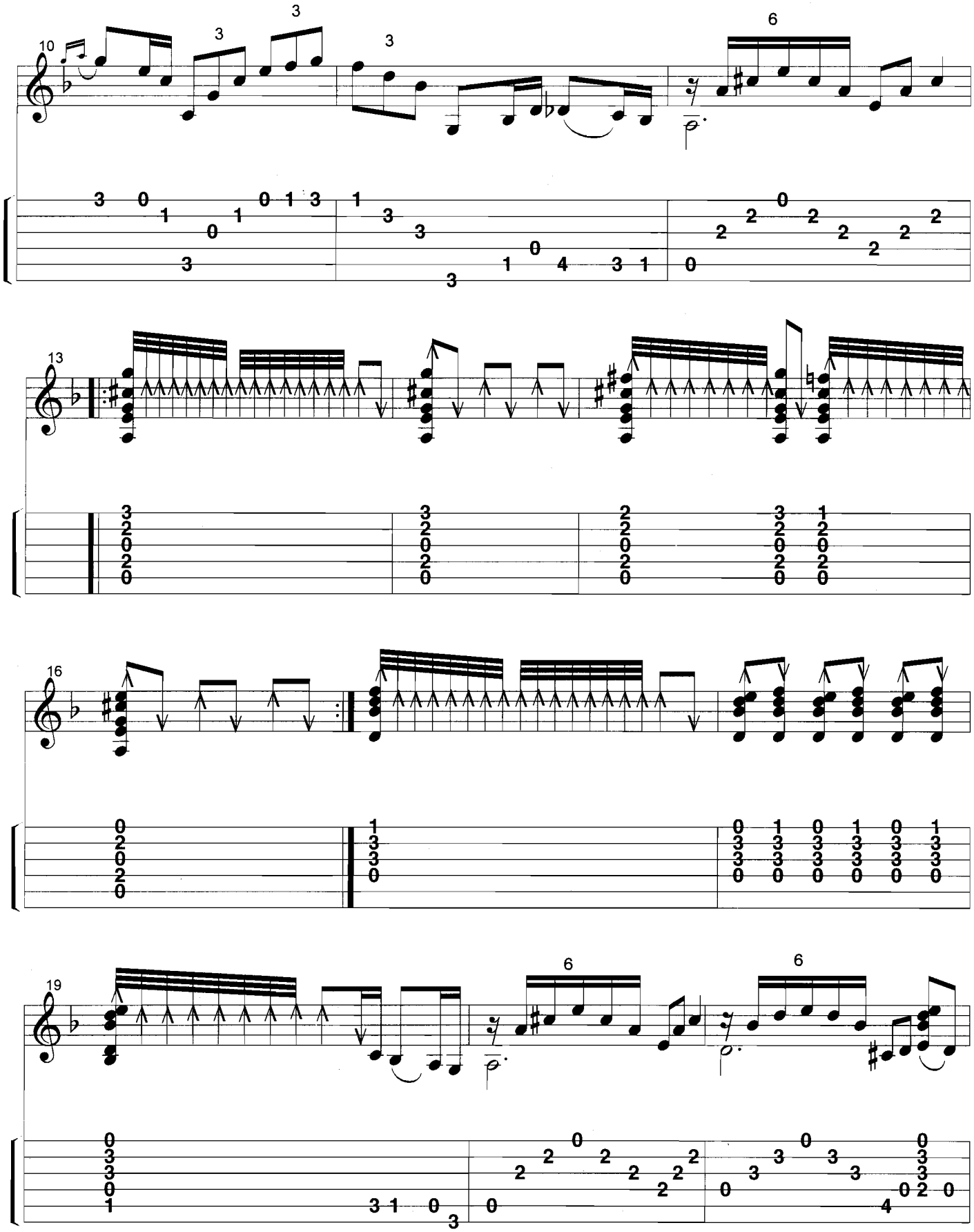

CV
190
193
CVII
195
p i a m i p i a m i p p
196
D
D

DOS COLORES

(Solea por Bulerias)

Juan Serrano

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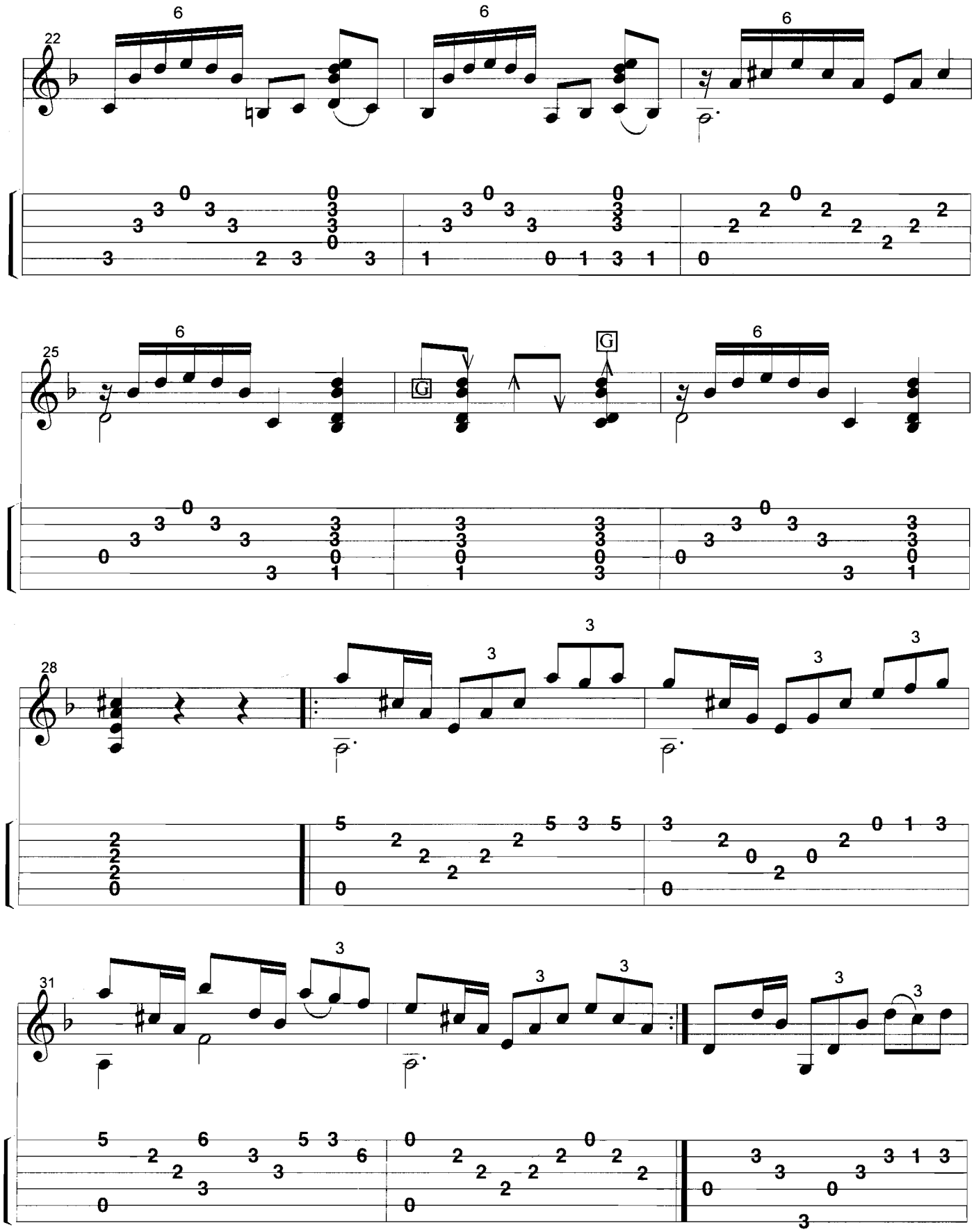
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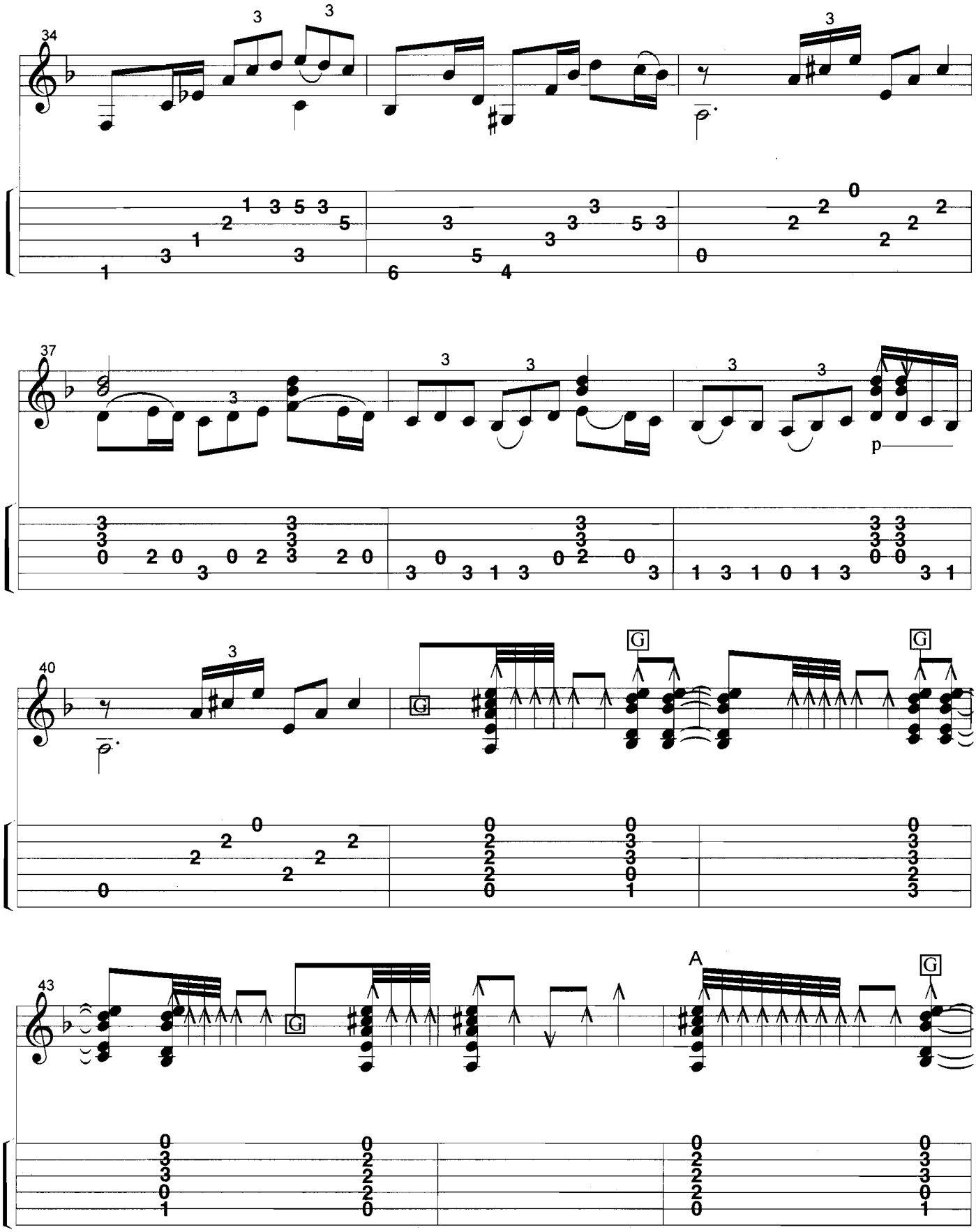
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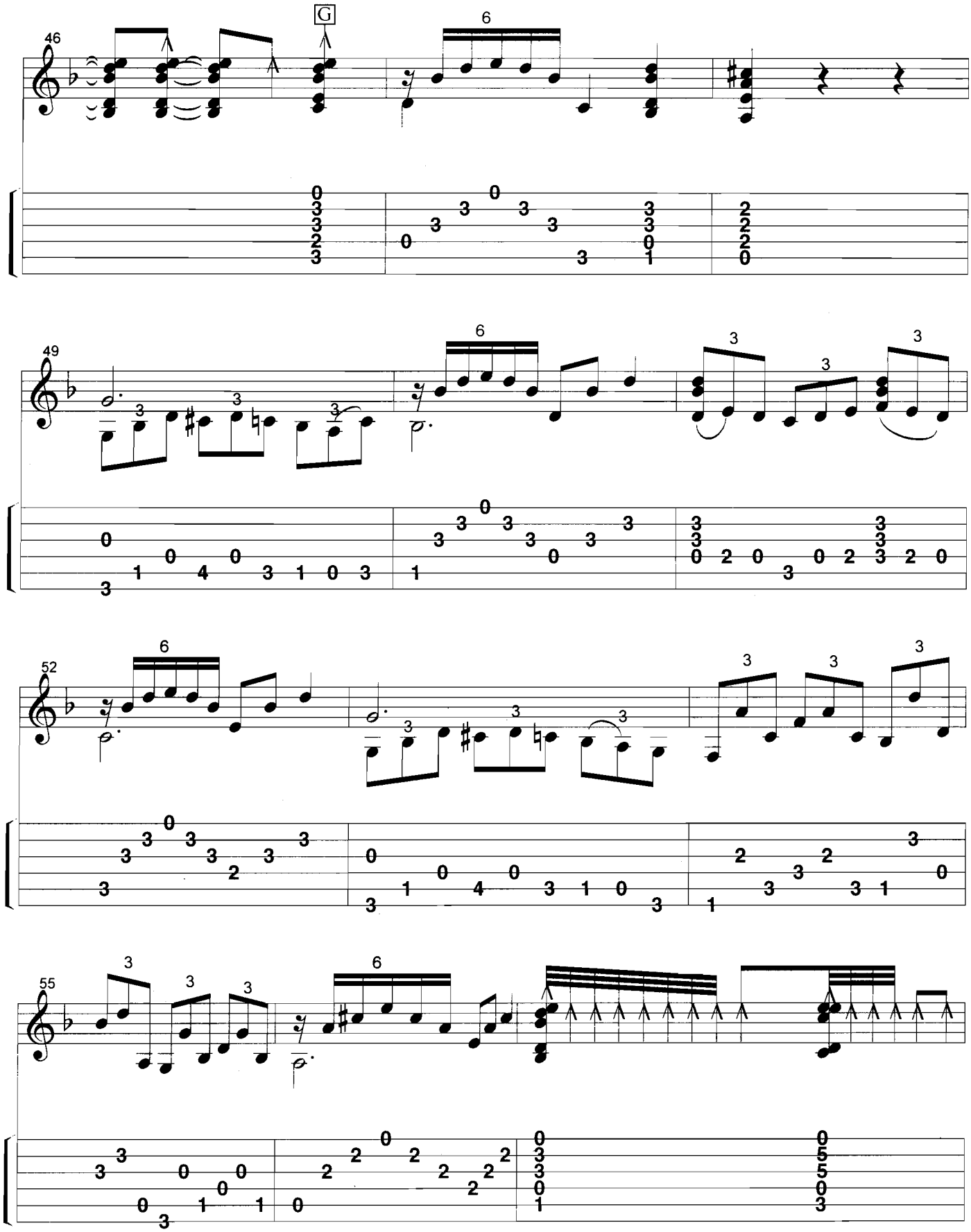
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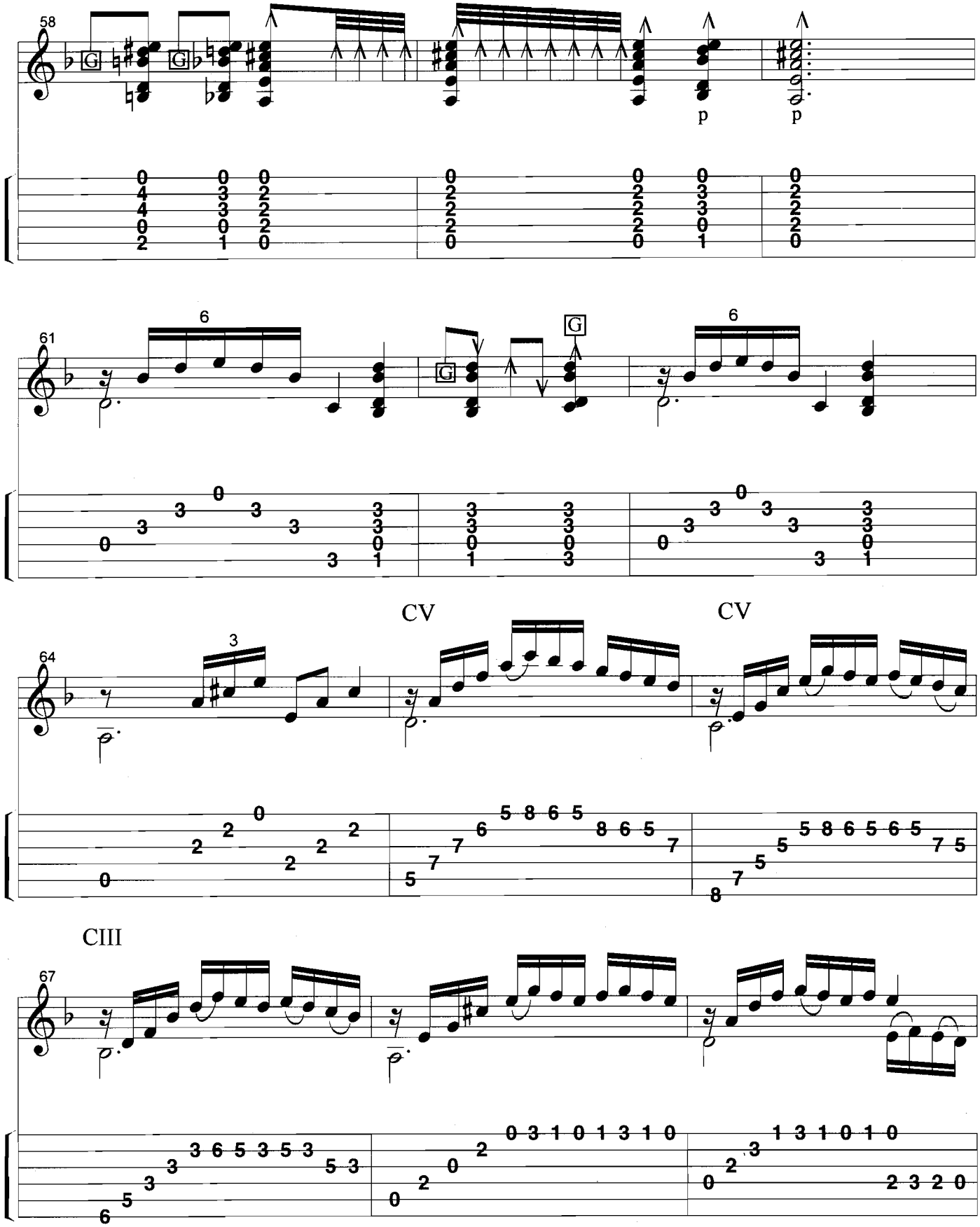
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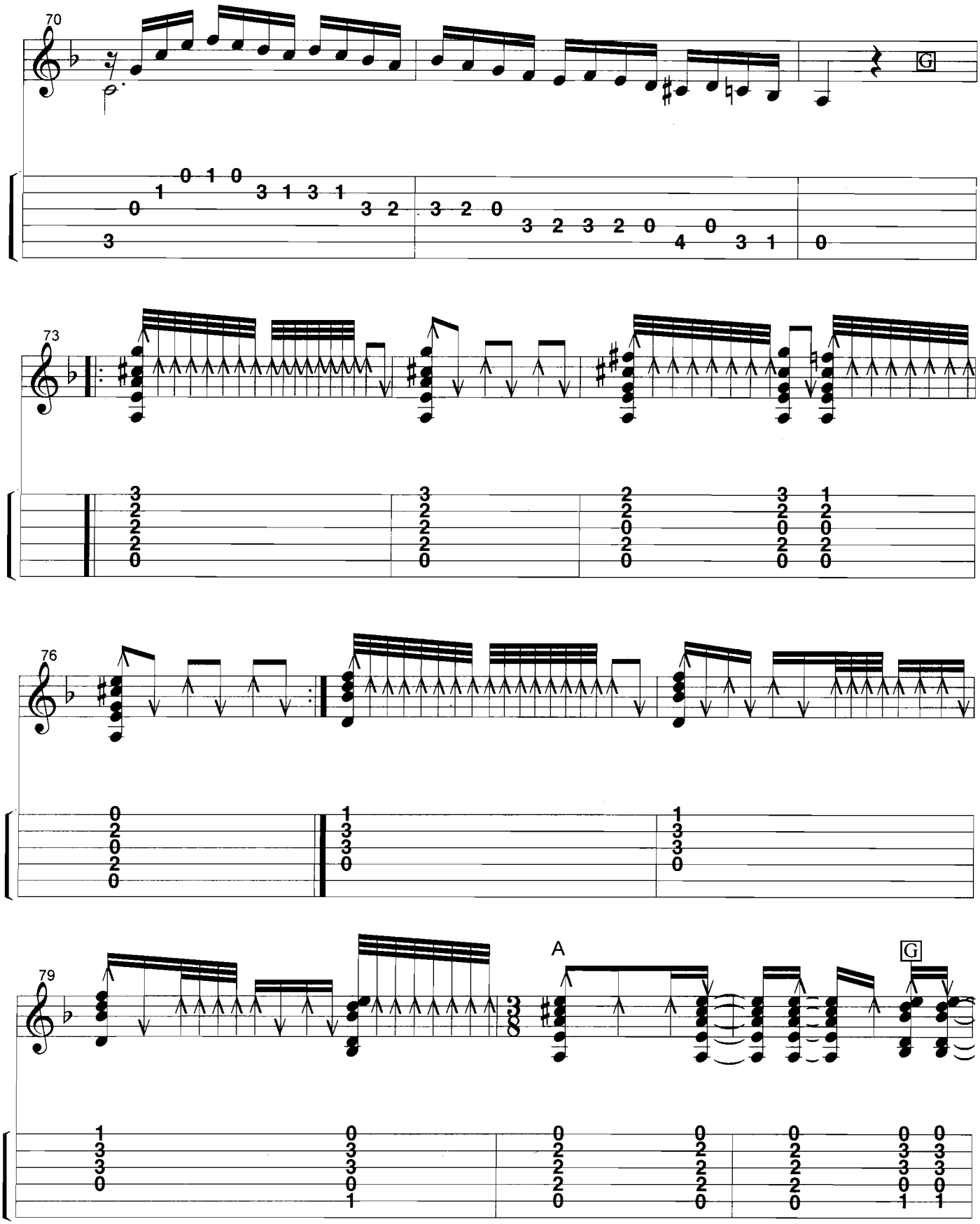
CV
CV
CIII
67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76
79
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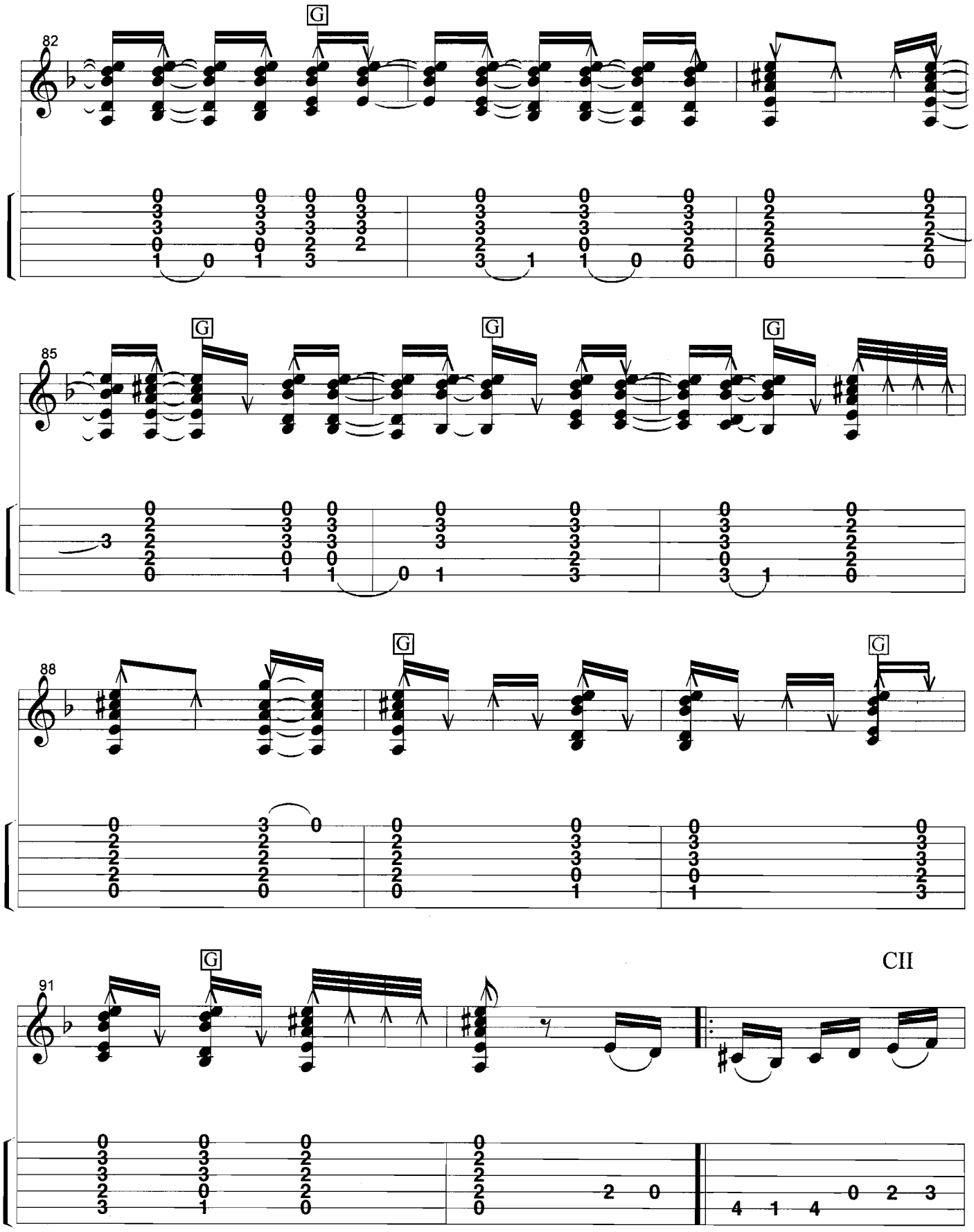
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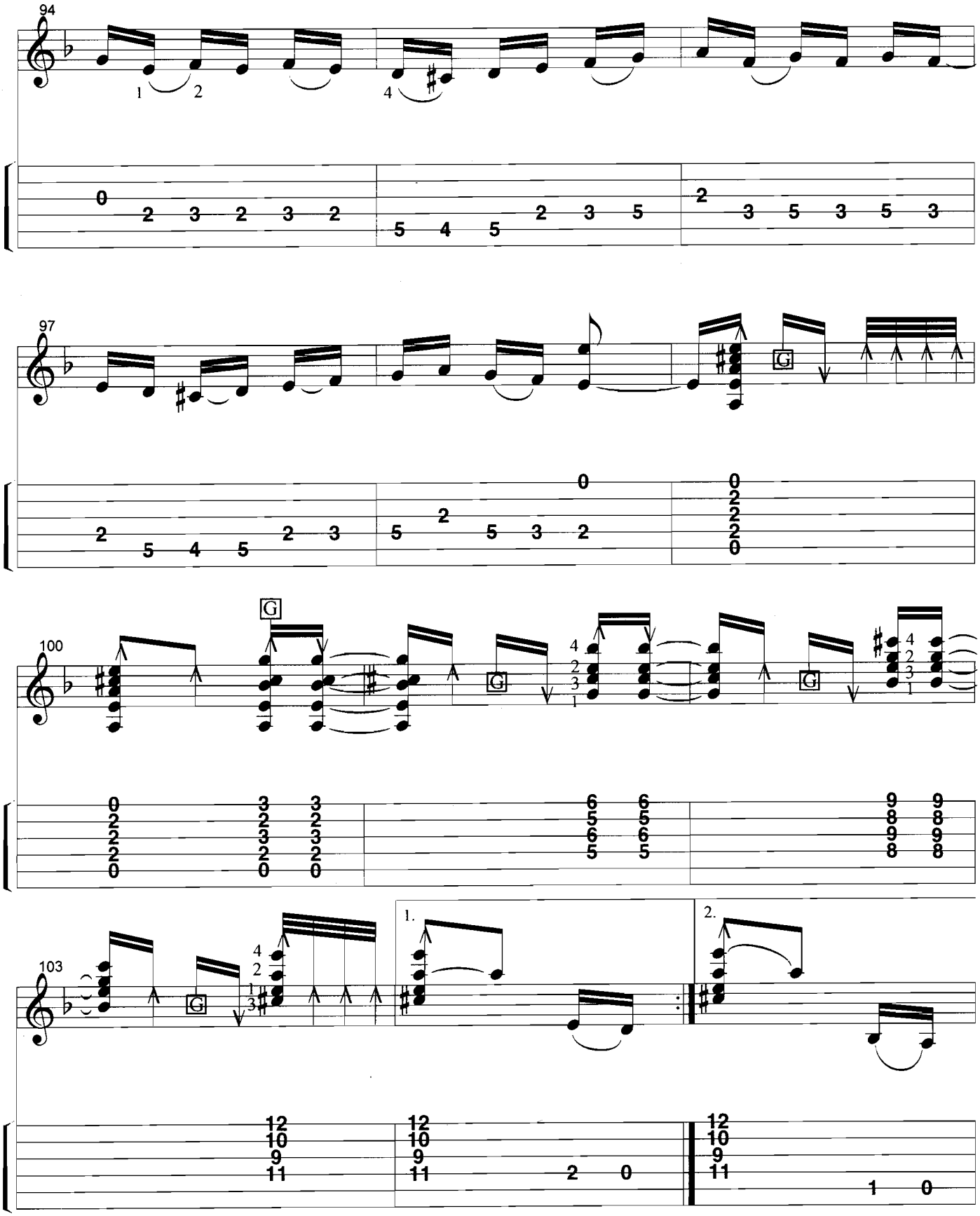
G
88
G
G
91
G
CII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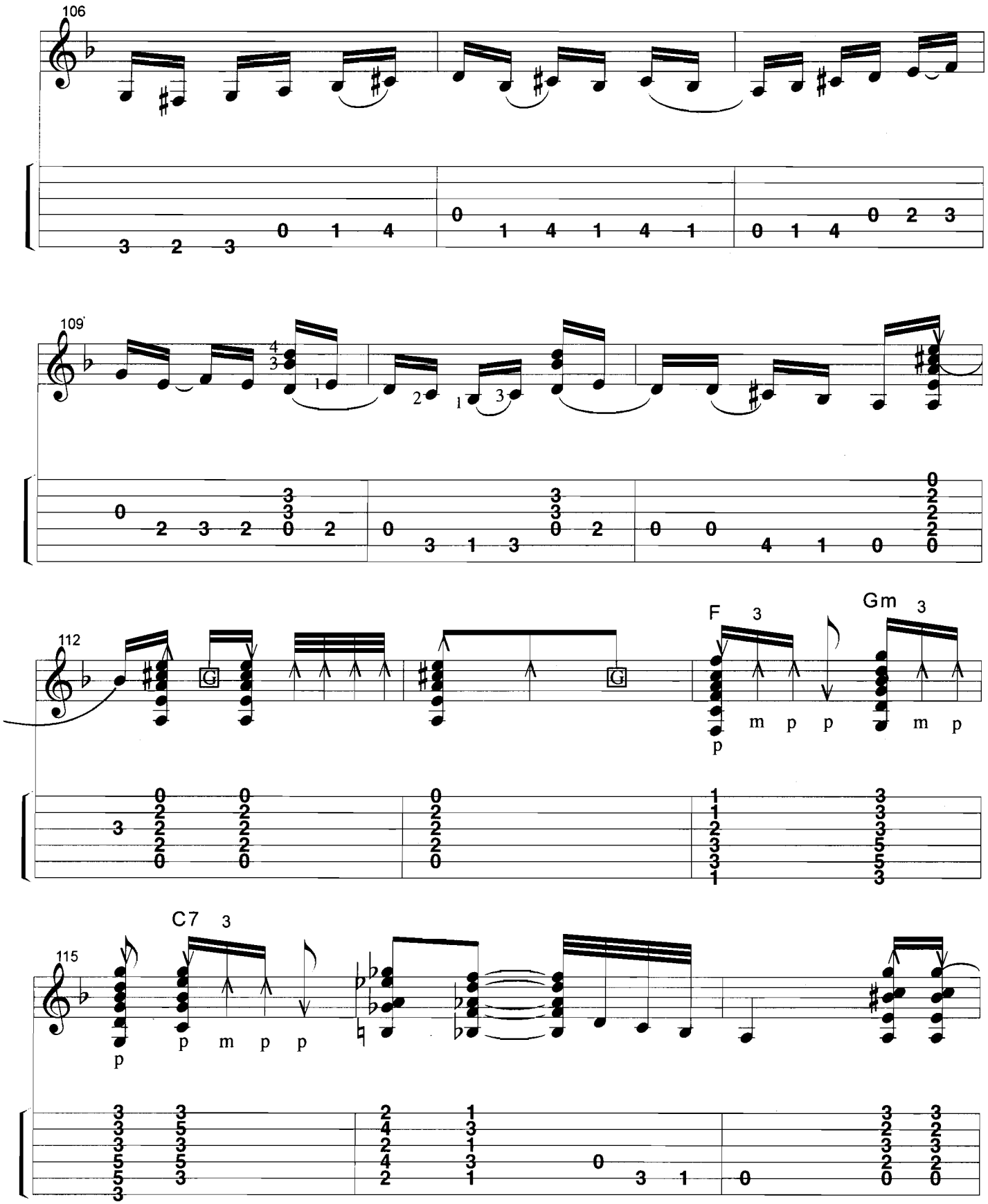
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Gm
115
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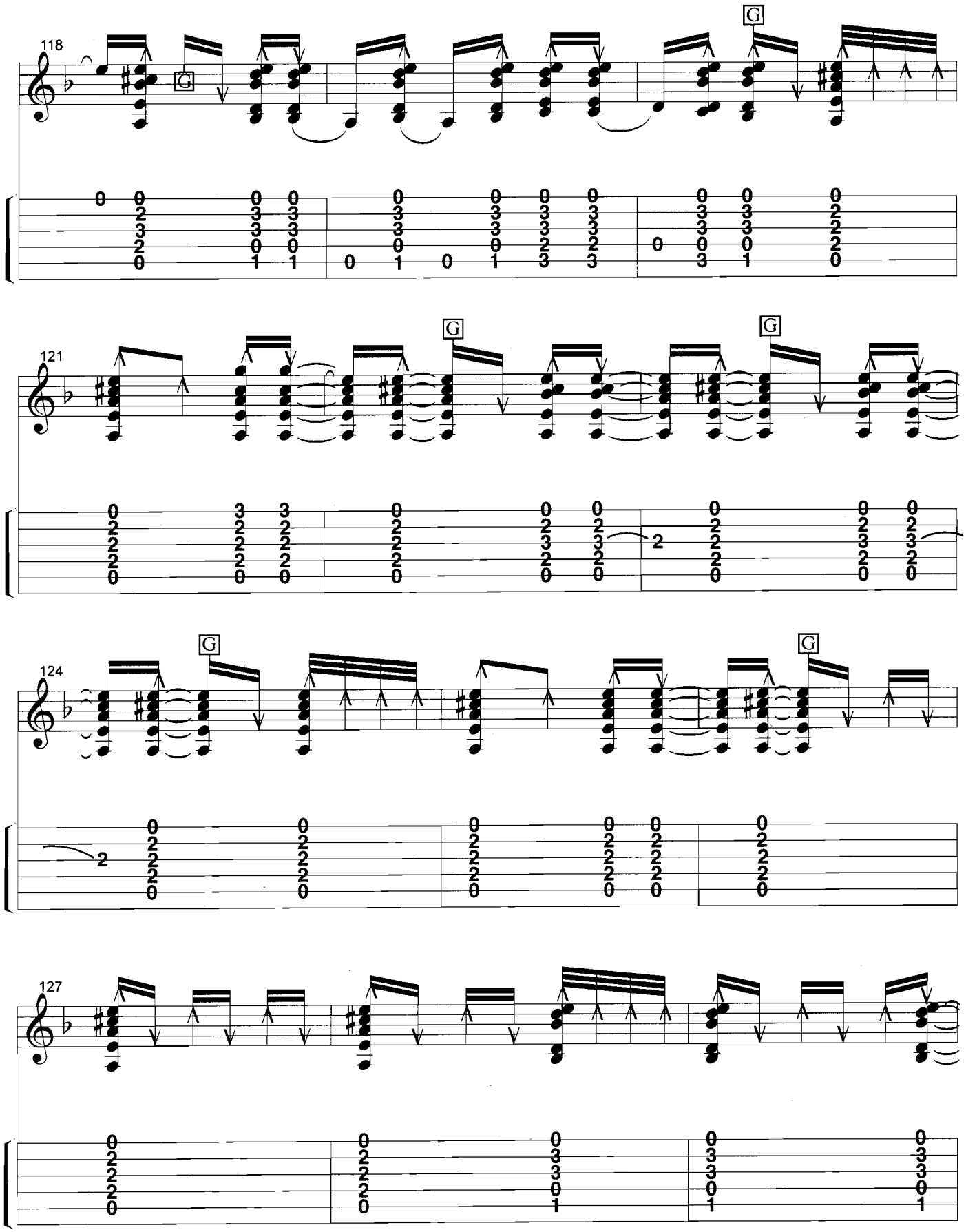
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124
G
G
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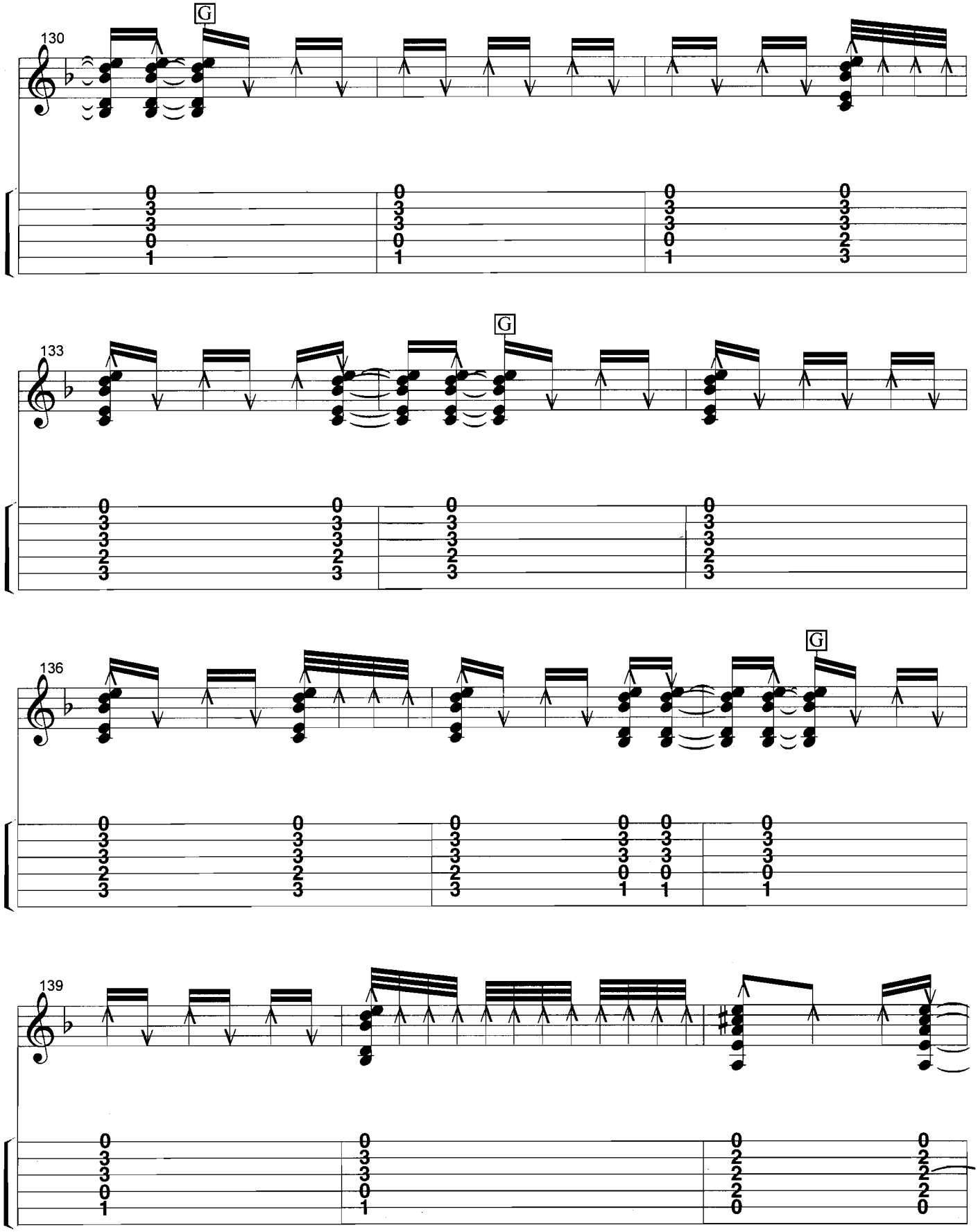
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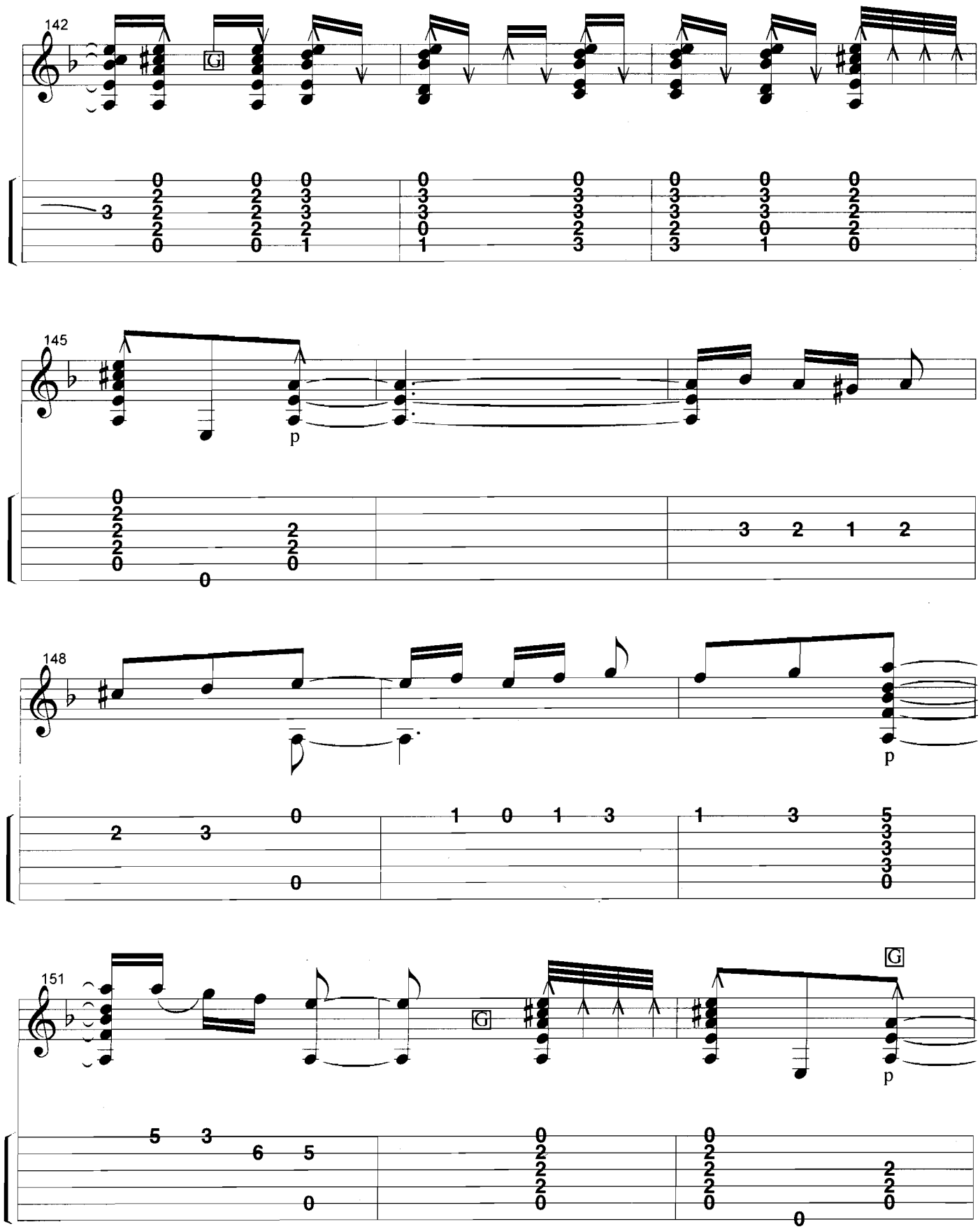
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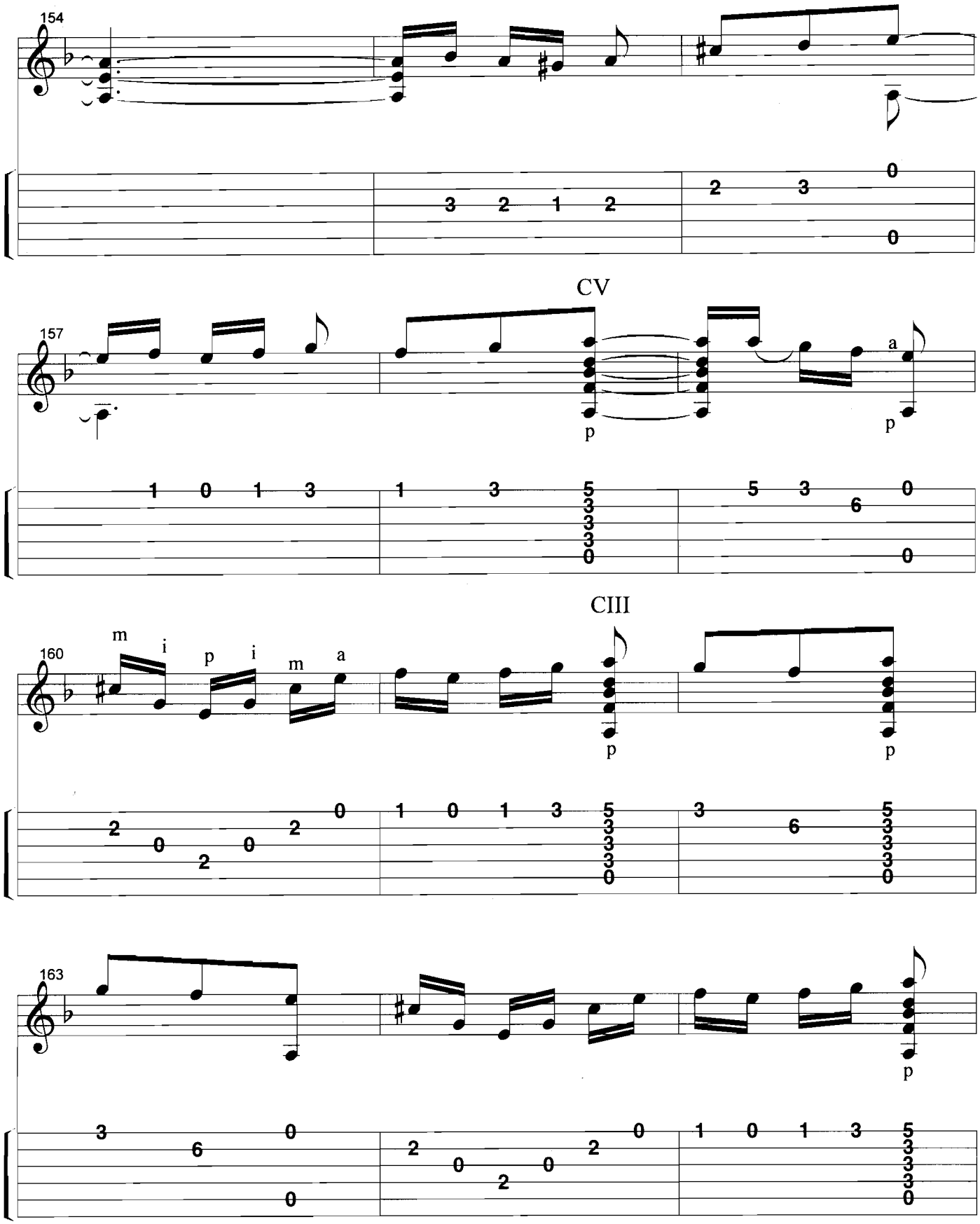
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CV
157
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CIII
160
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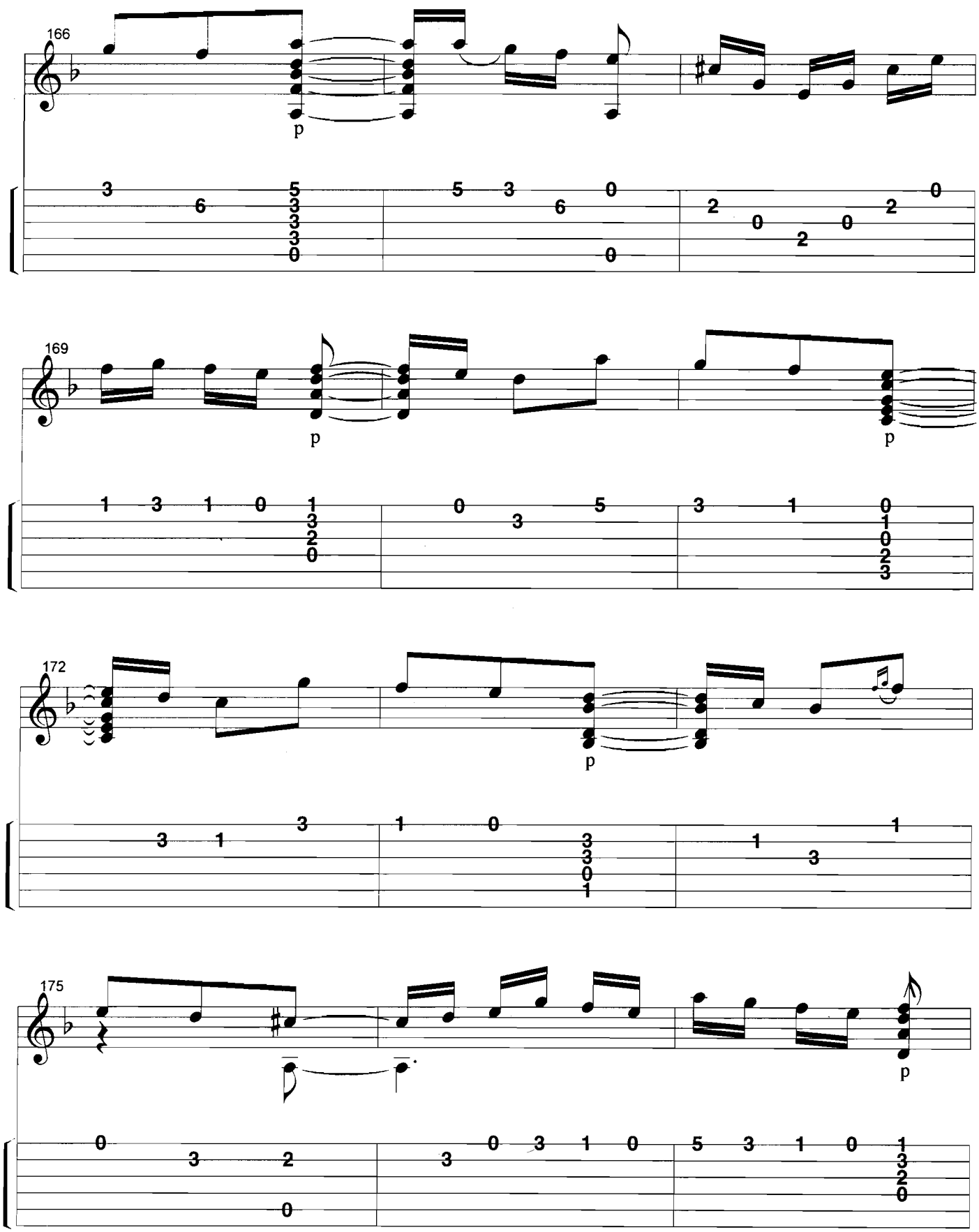
i
m
a
p
p
163
p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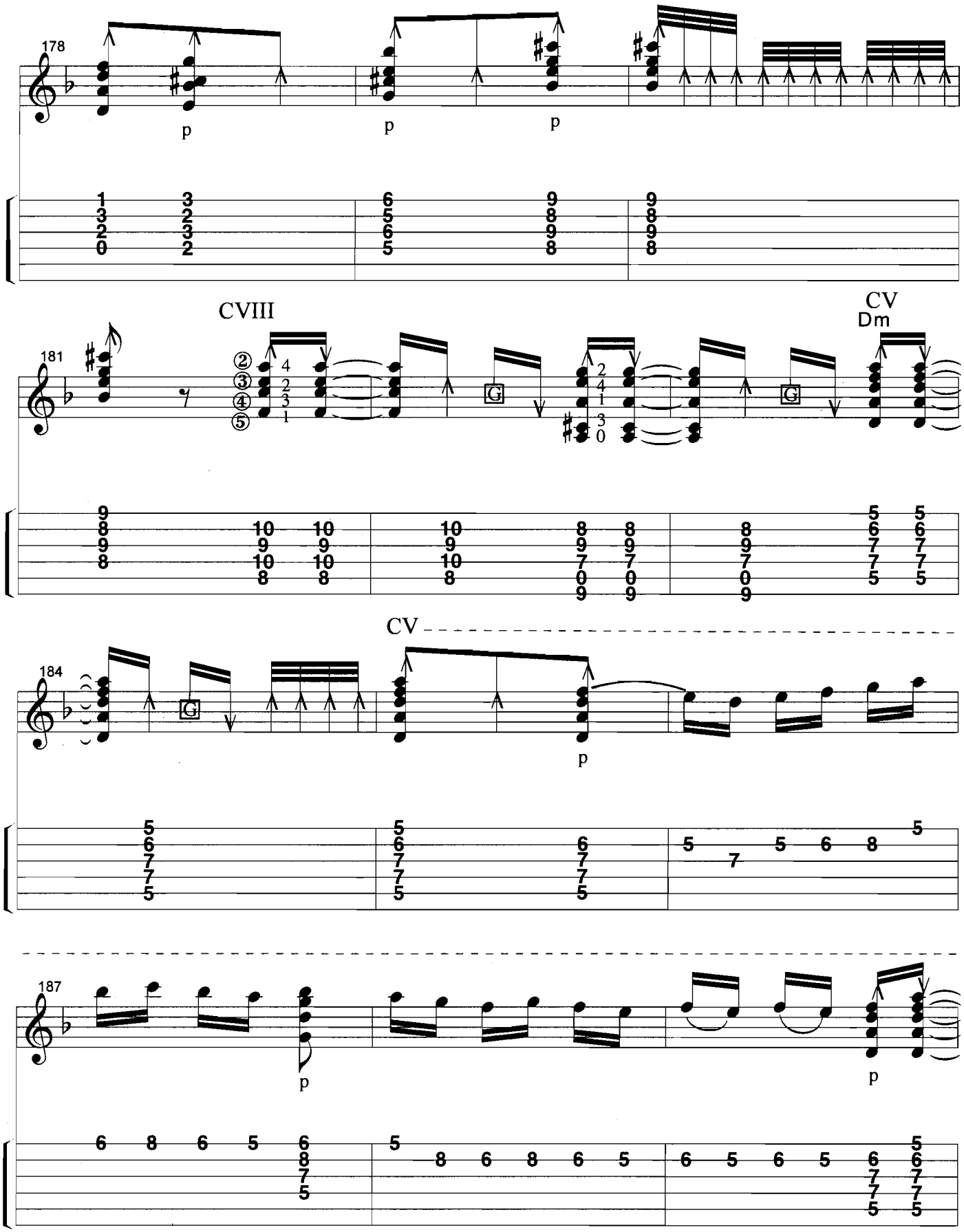
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CVIII
CV
Dm
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G
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CV
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187
p
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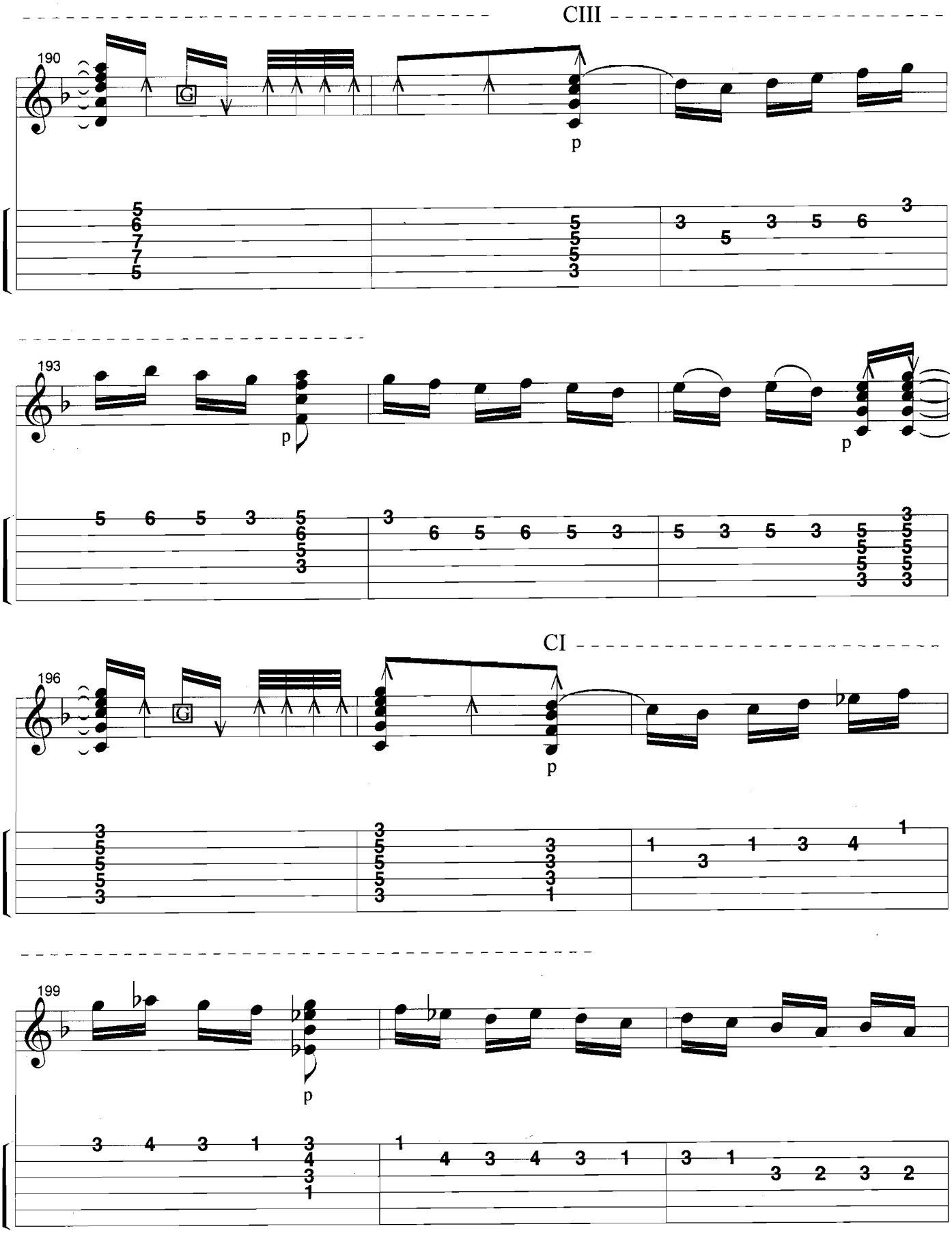
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193
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p
CI
196
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199
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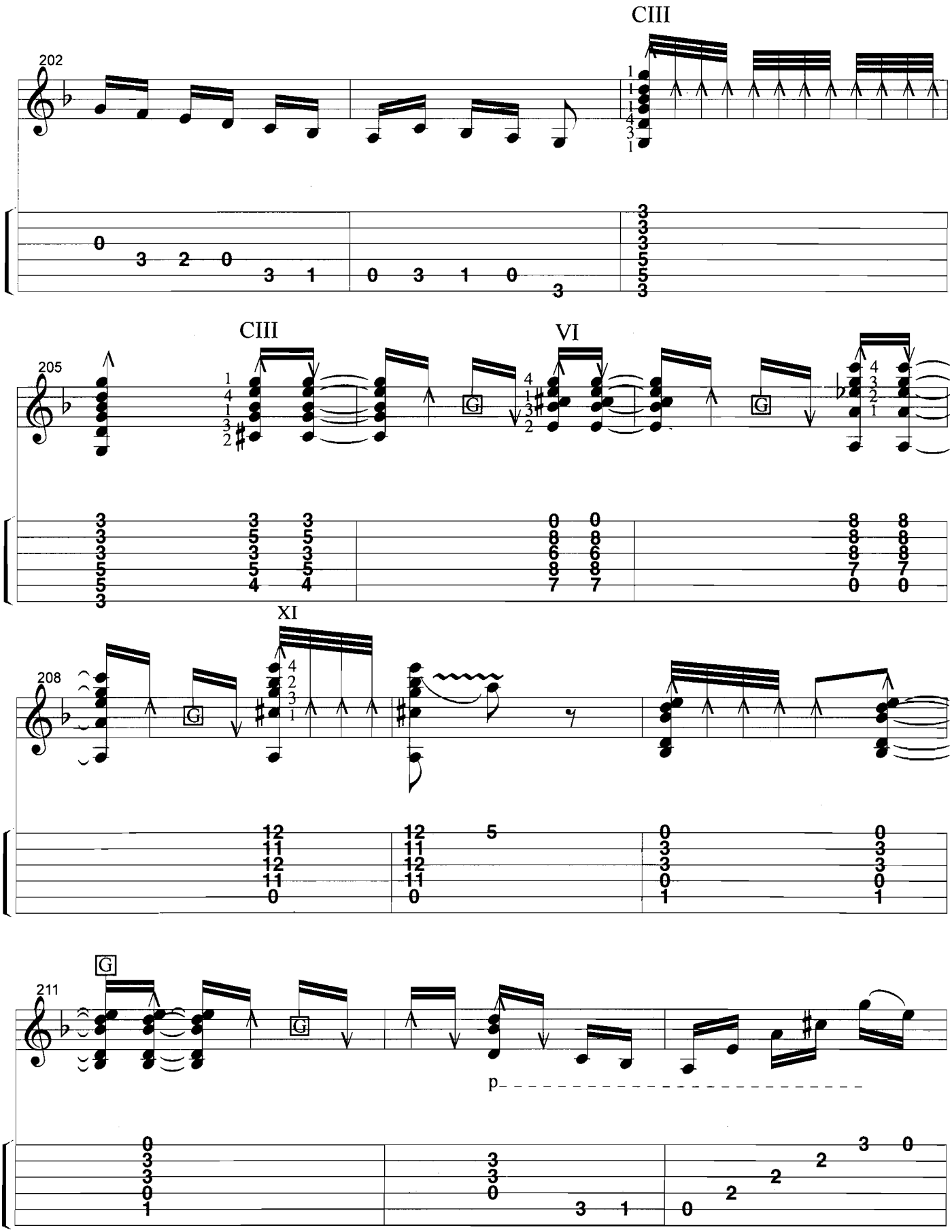
CIII
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CIII
VI
205
XI
208
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211
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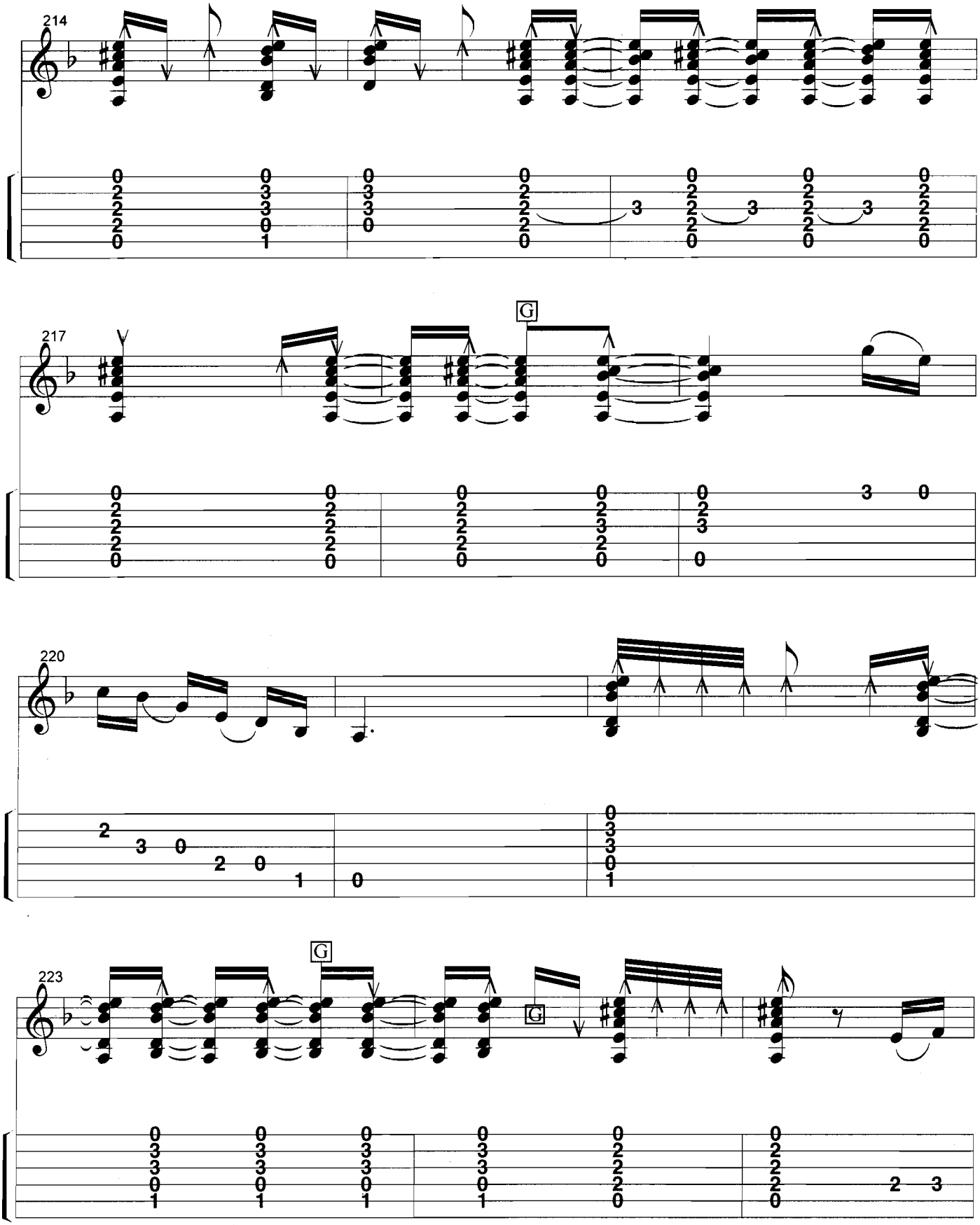
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G
220
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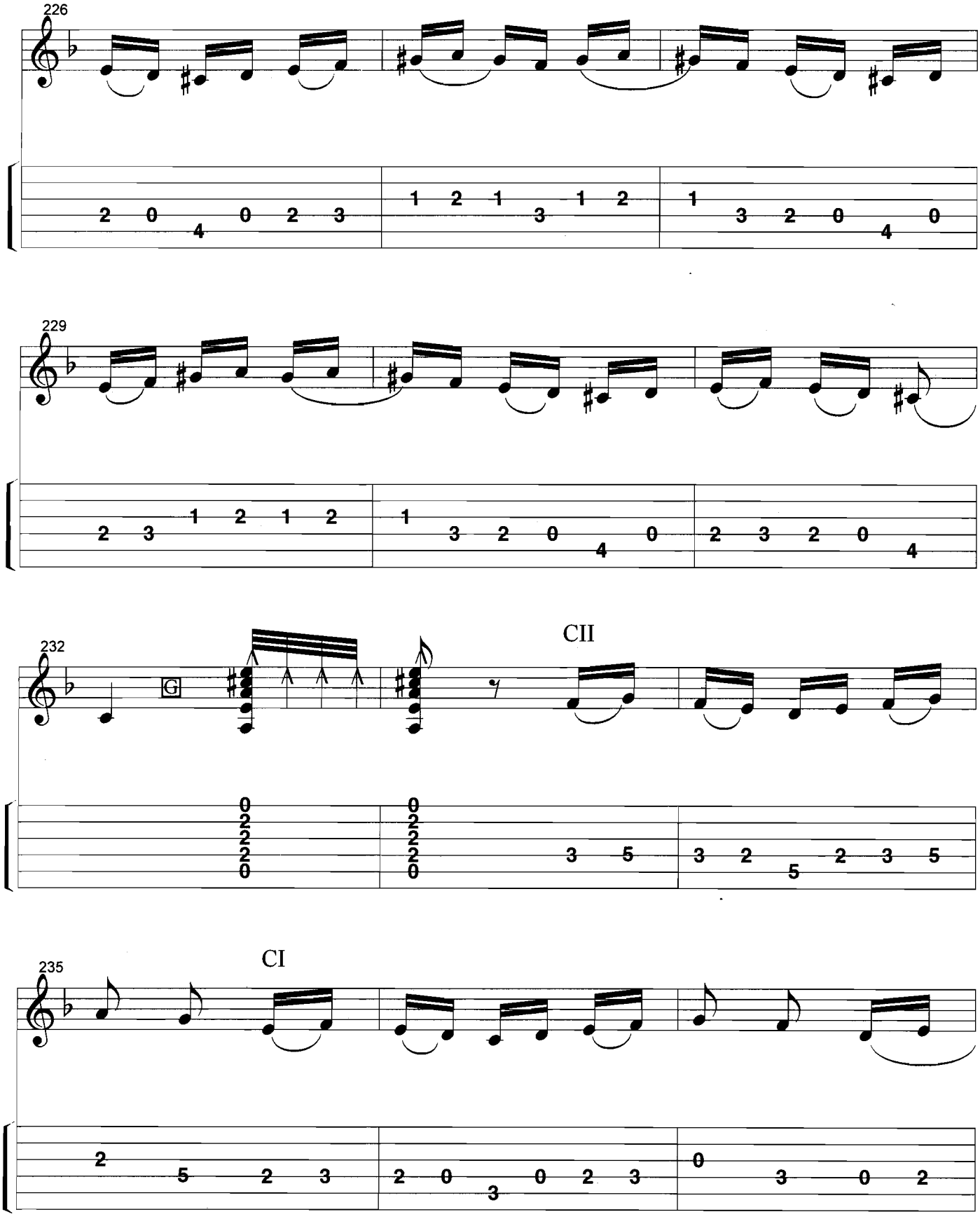
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CII
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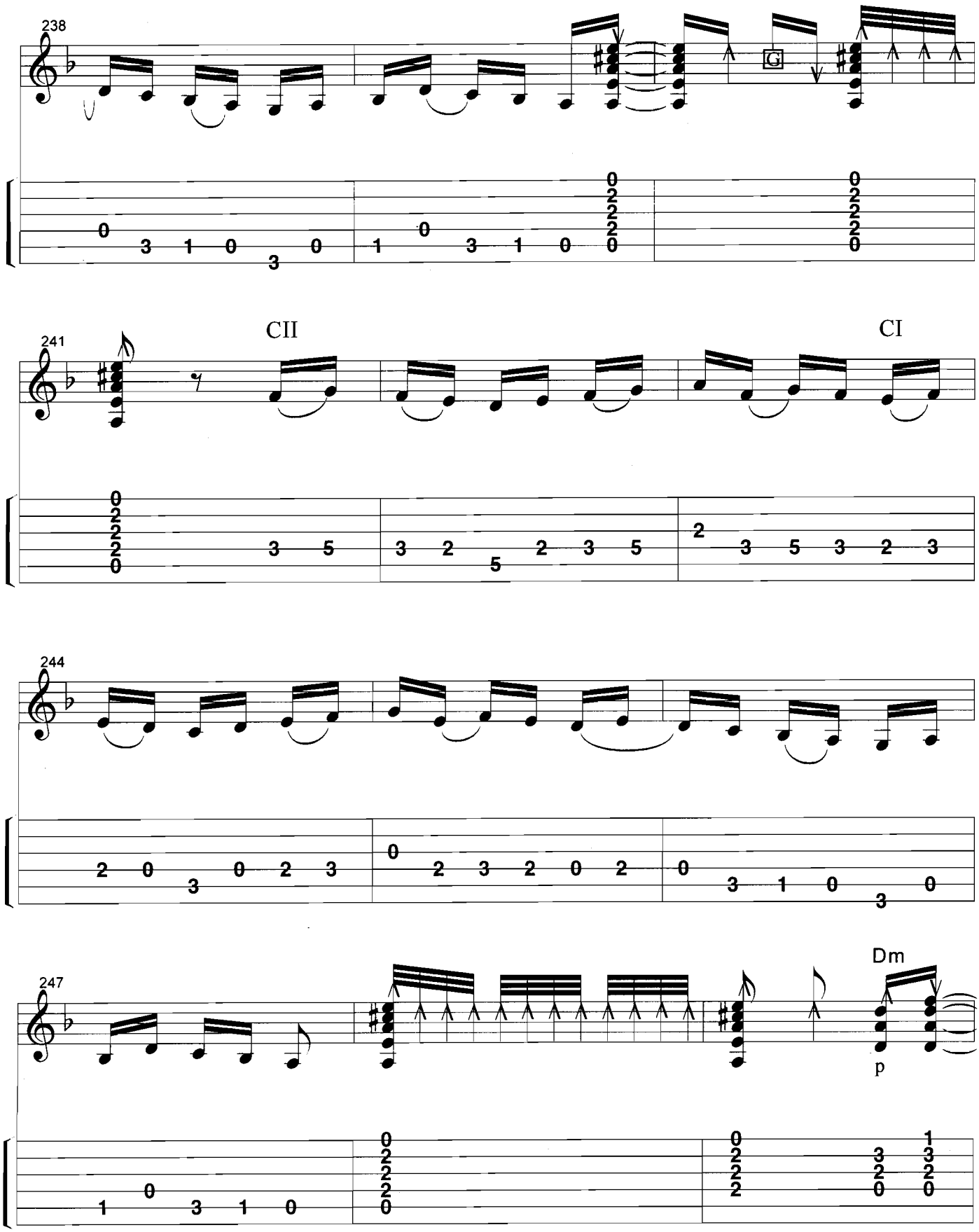
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CII
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Dm
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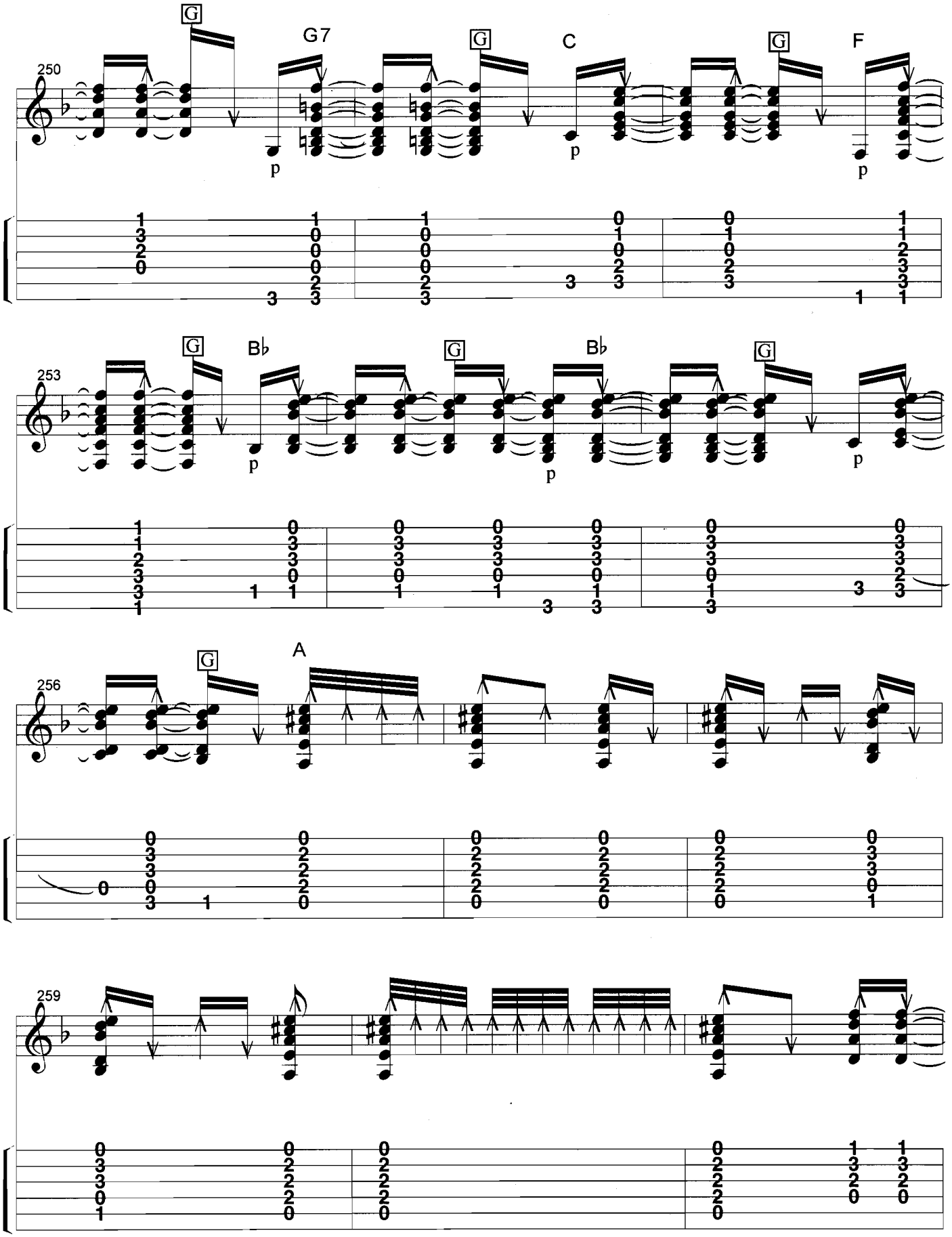
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B♭
G
B♭
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256
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A
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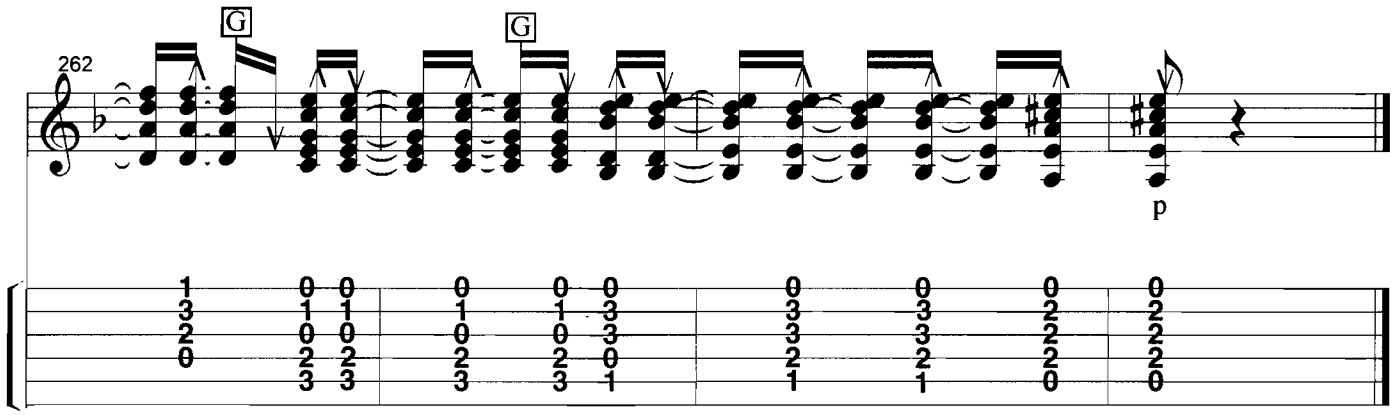

262
G
G
p

FLAMENCO TRADITION

The substance of the *cante flamenco* is a mosaic of Greek, Hindu, Hebrew, Arabic, pagan and Oriental cultures and musical forms which contributed to the making of Andalusian folklore. The *toná,* the matrix of all *flamenco cantes,* sprang from the grafting of the gypsy soul into this Andalusian folklore. It constitutes the purest and most venerable starting point of flamenco, that is the oldest manifestation of the gypsy–Andalusian art form that we know. The *toná* was a song without guitar accompaniment.

The gypsy nomads, living at the fringes of society, persecuted and imprisoned, crystallized their sorrows not only in *tonás* but also in *siguiriyas, soleares, tangos* and *fandangos.* If the *toná* is the matrix of the *cante,* the *siguiriya, soleares, tangos* and *fandangos* are its basic, "purest" forms. Throughout flamenco's history these forms gave birth to numerous variations based on rhythm, lyrics, or a *tocaor's* interpretation.

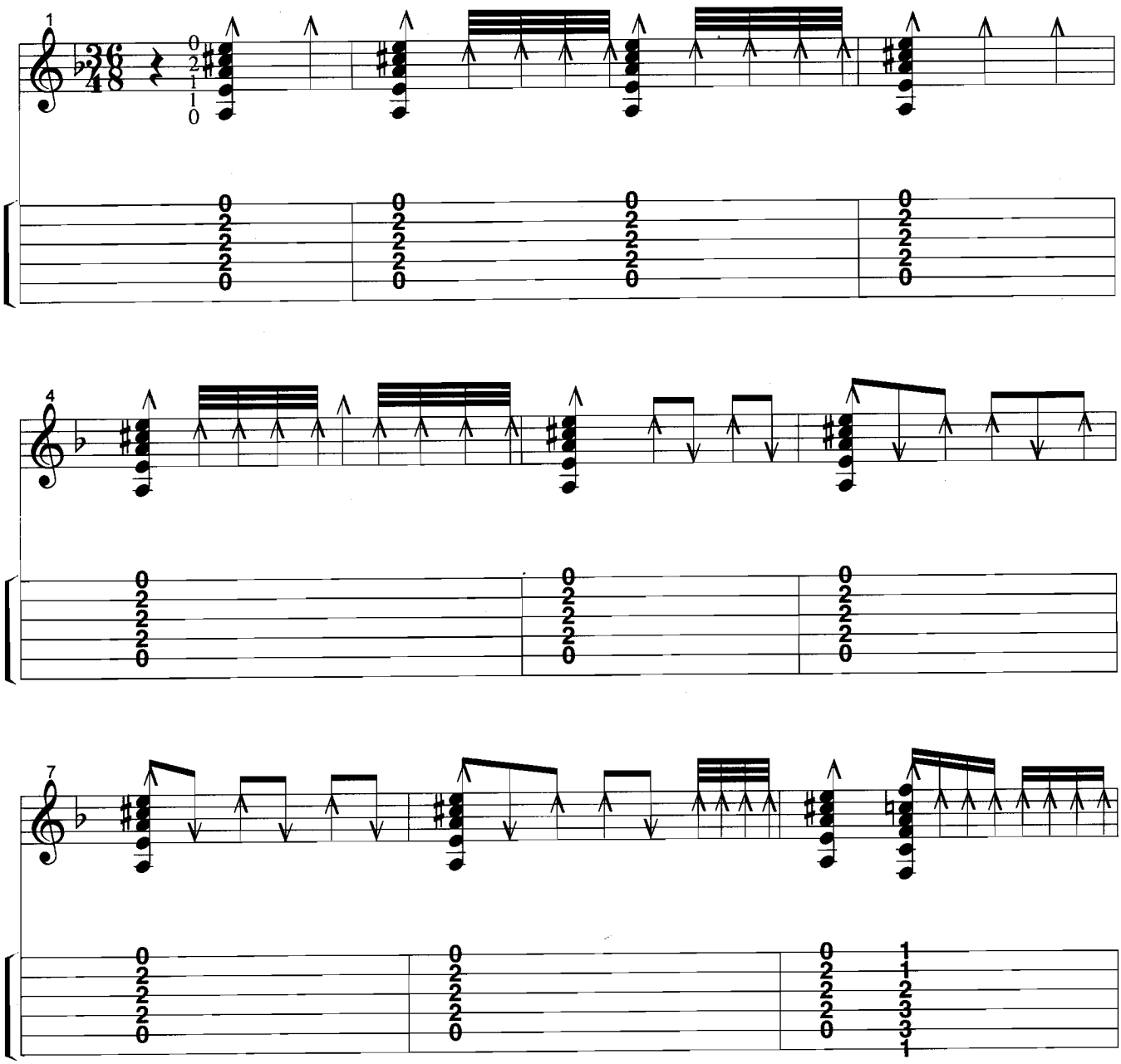
The next section of this book contains the four basic forms of flamenco and two of their numerous variations that have inspired profound and creative forms of art.

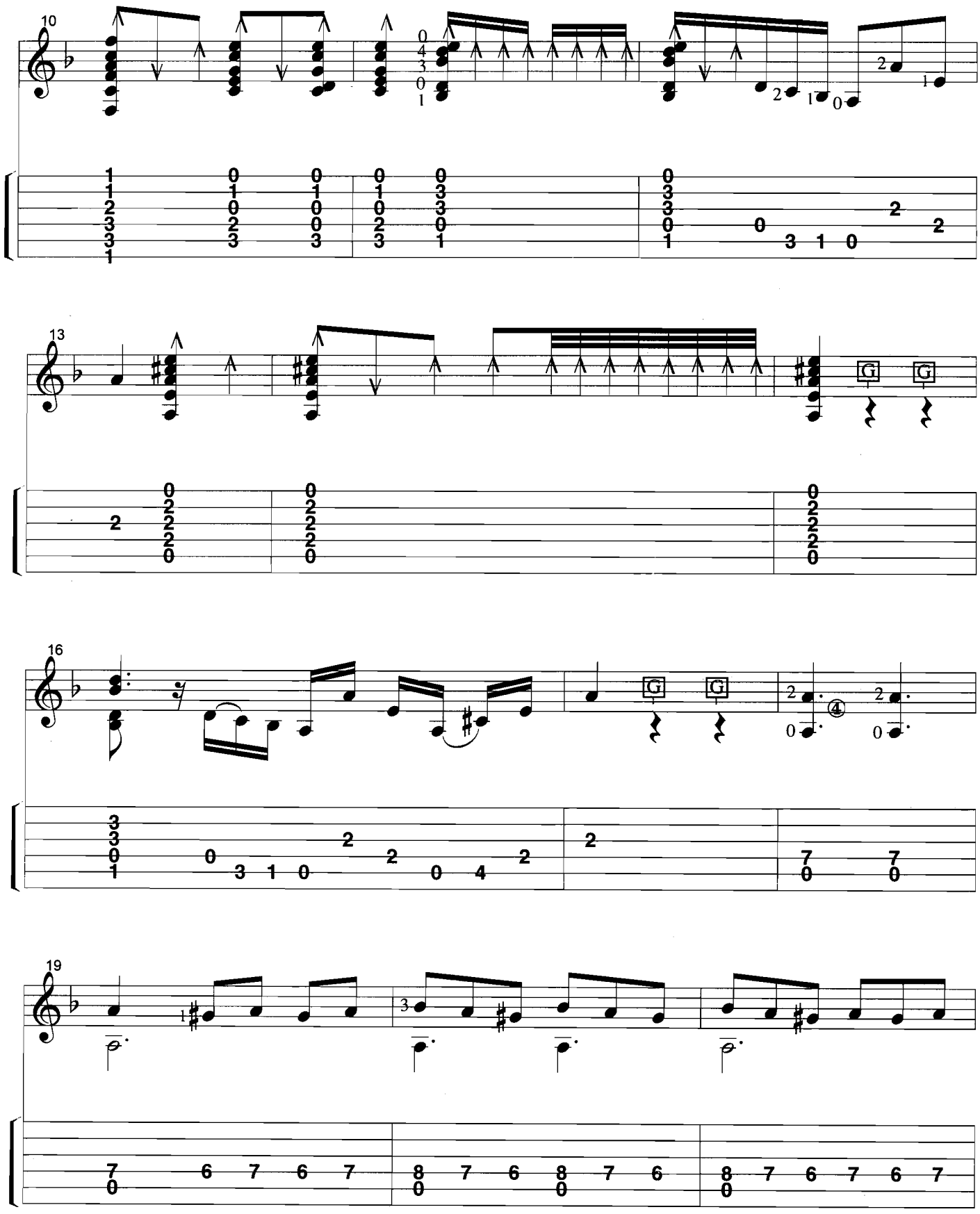
Dr. José Elgorriaga

LAMENTO GITANO

(Siguiriyas)

Juan Serrano

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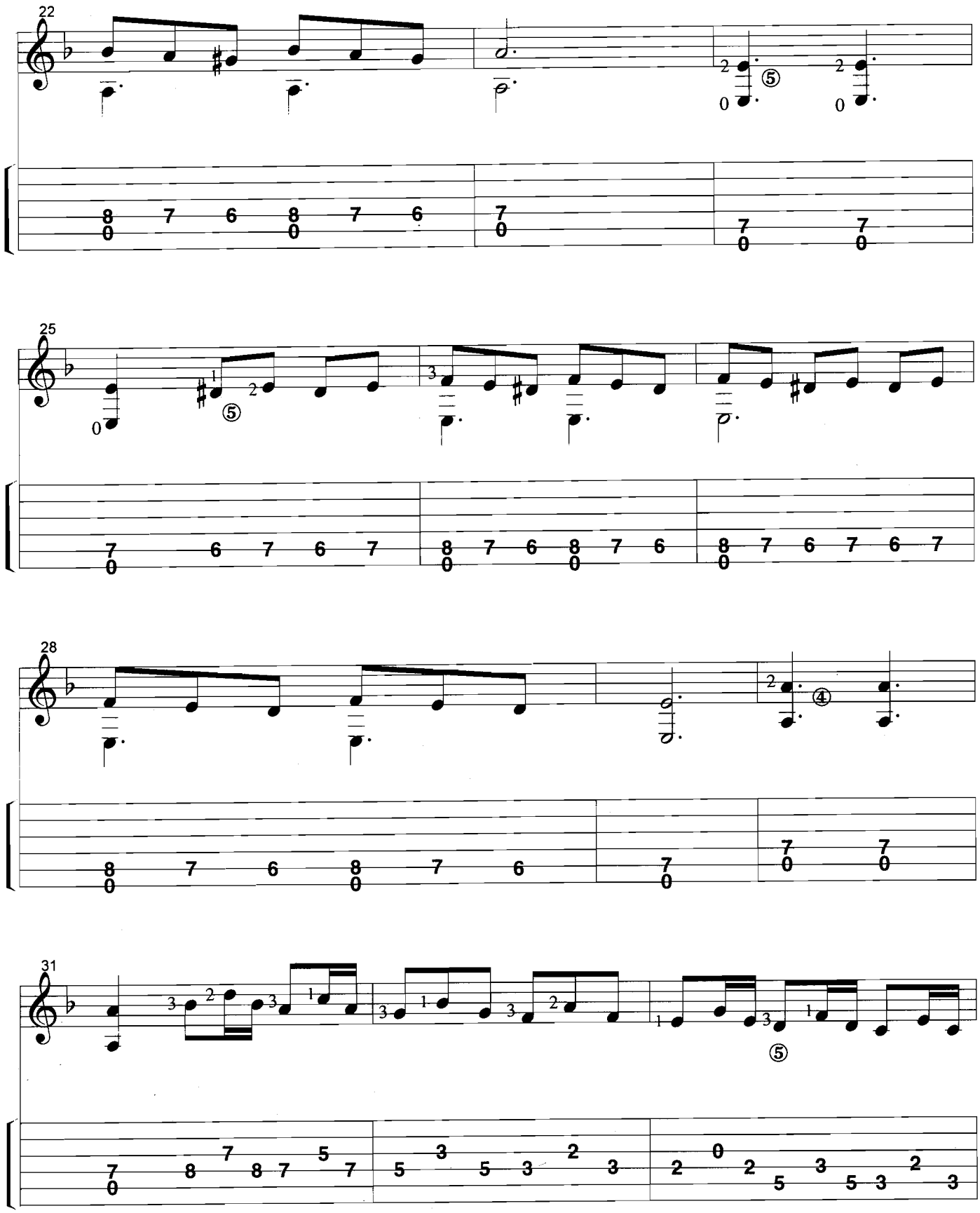
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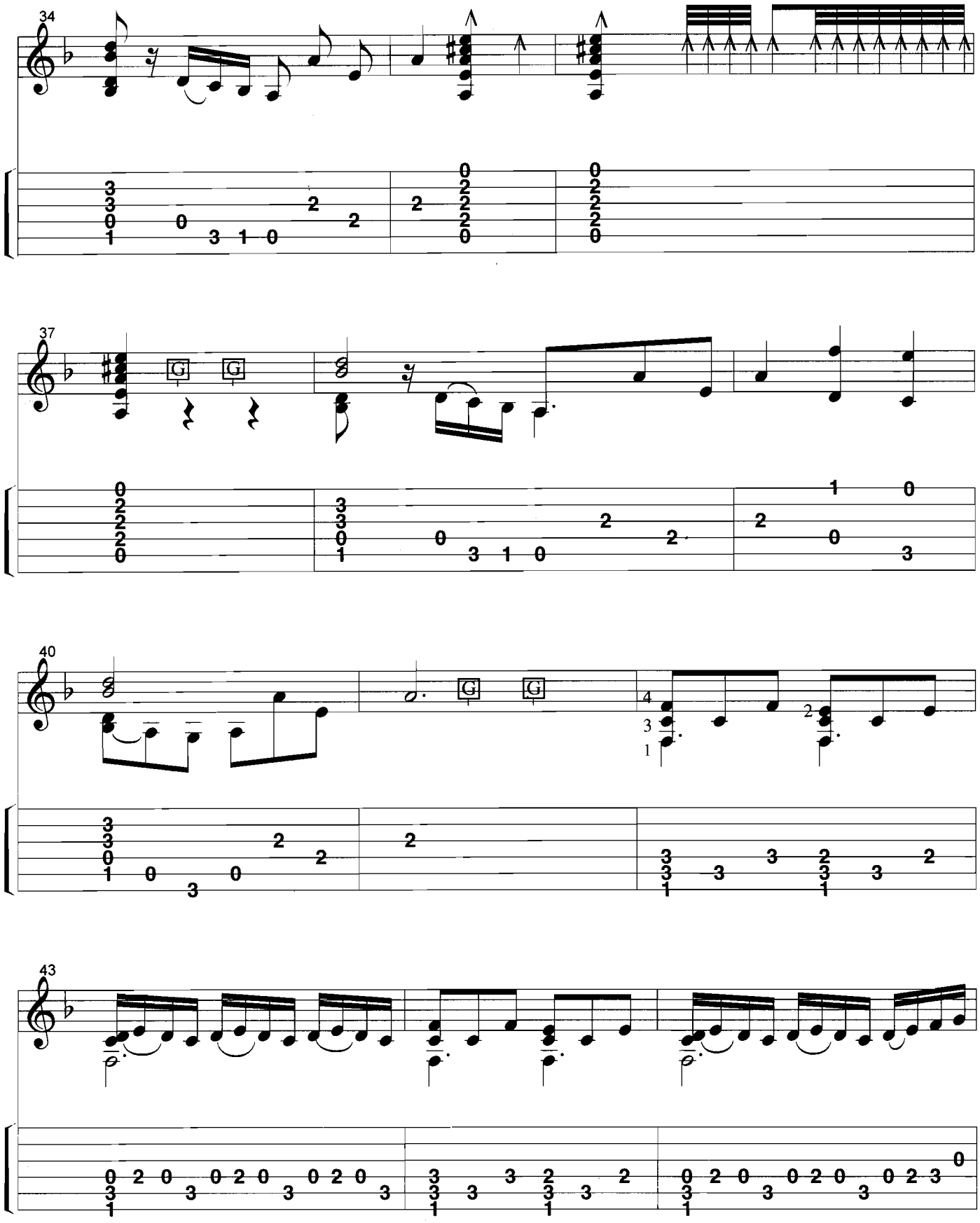
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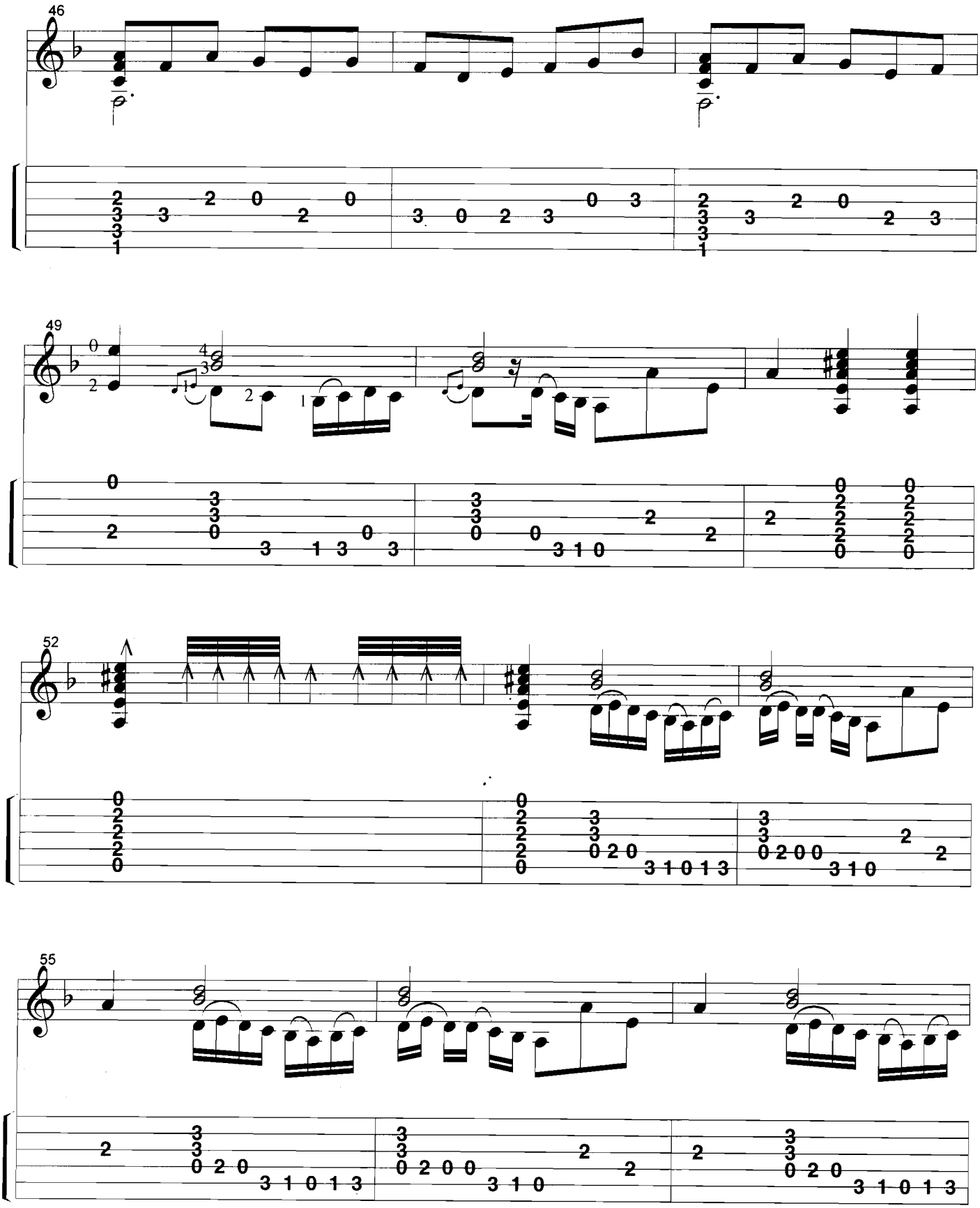
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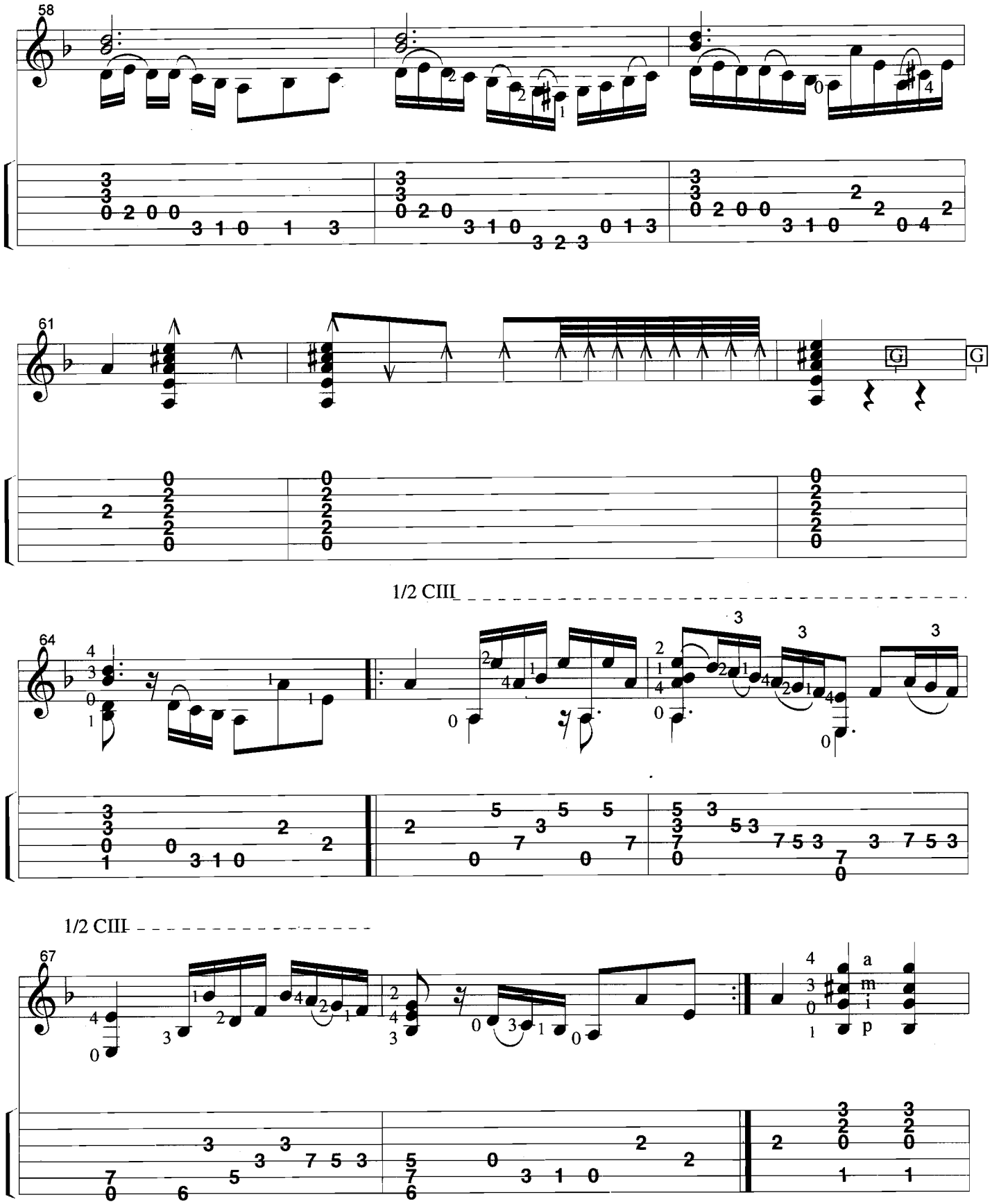
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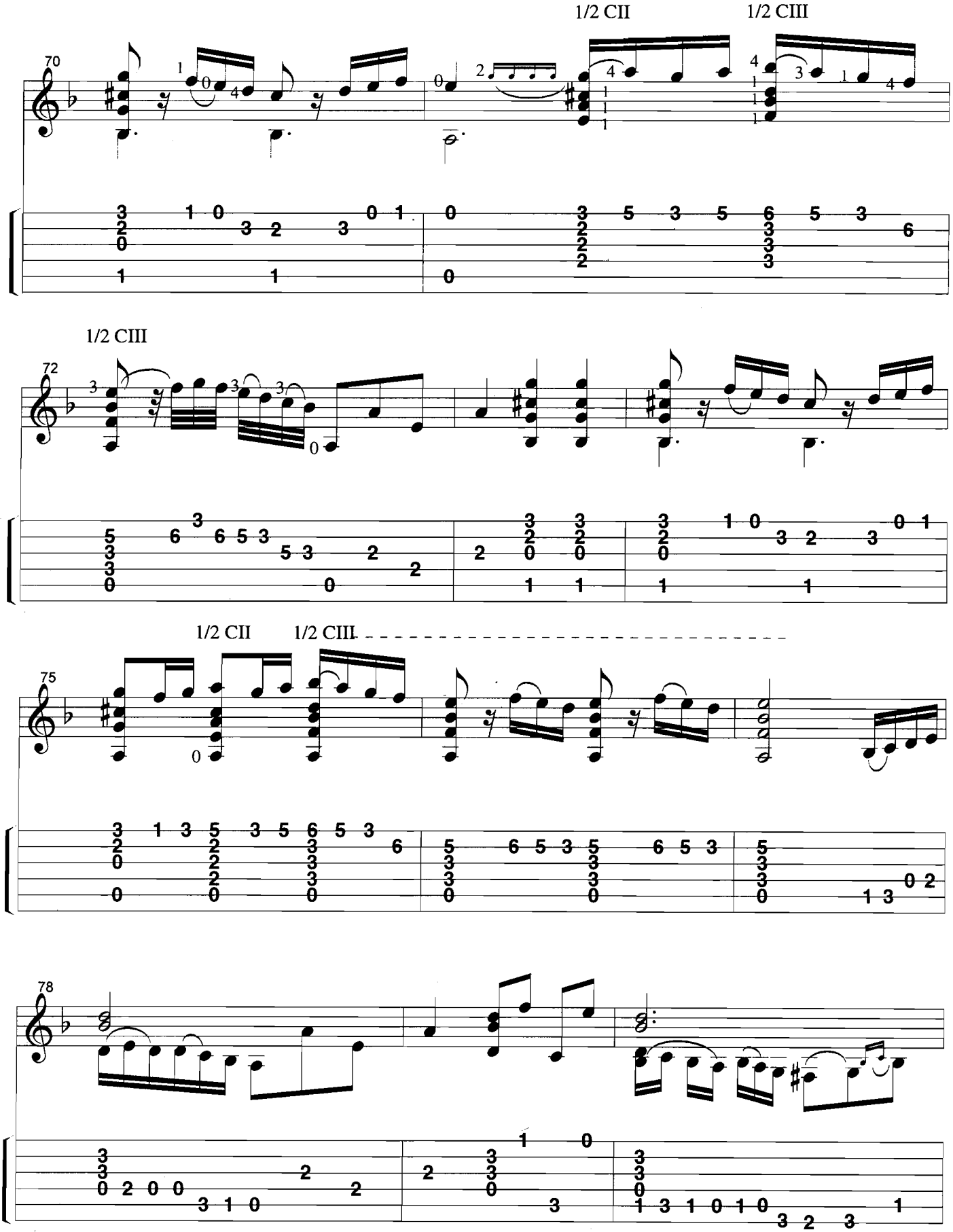
61
G
G
1/2 CIII
64
1/2 CIII
67
a
m
i
p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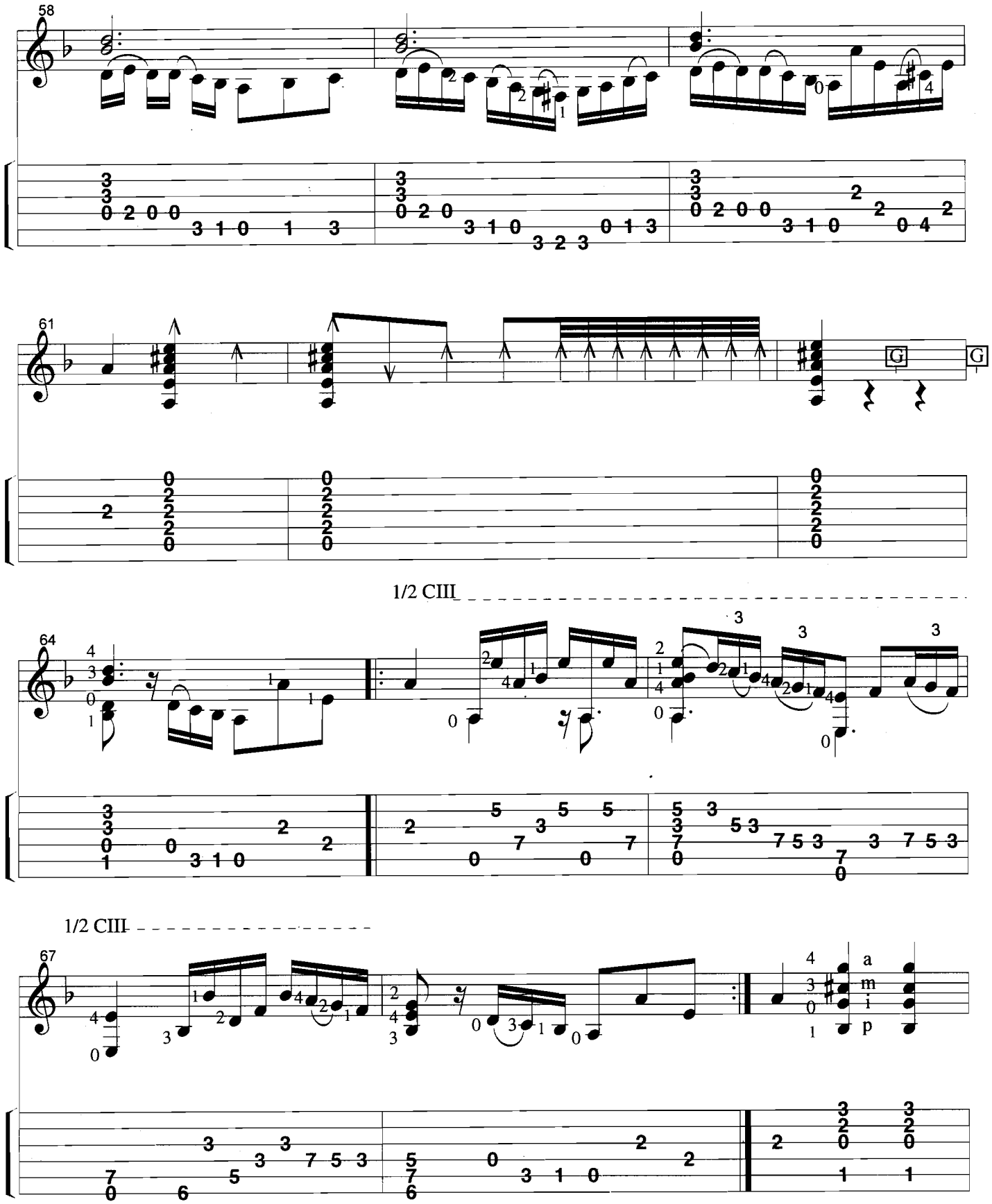
1/2 CIII
70
1/2 CIII
72
1/2 CII
1/2 CIII
75
78


58
61
G
G
1/2 CIII
64
1/2 CIII
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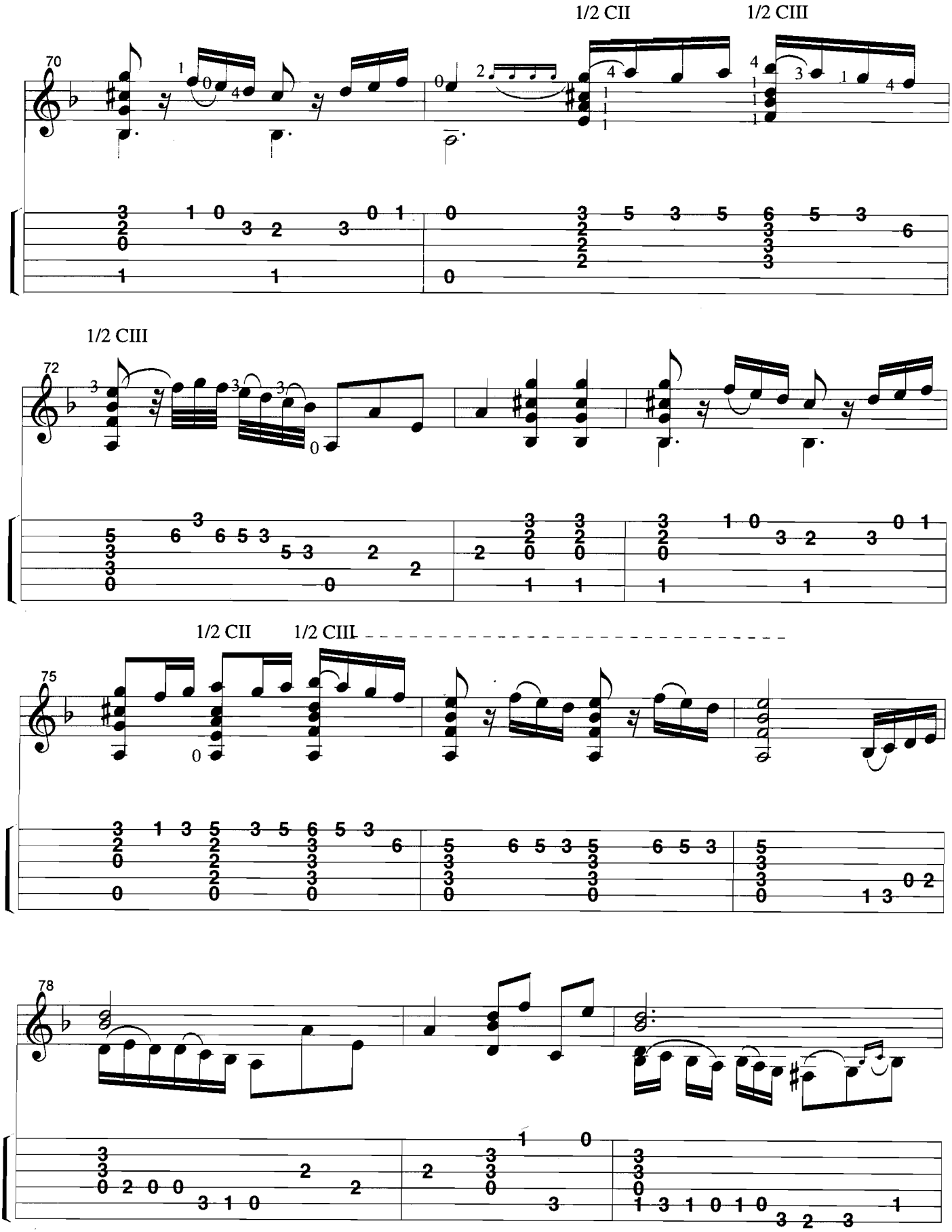
a
m
i
p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1/2 CIII
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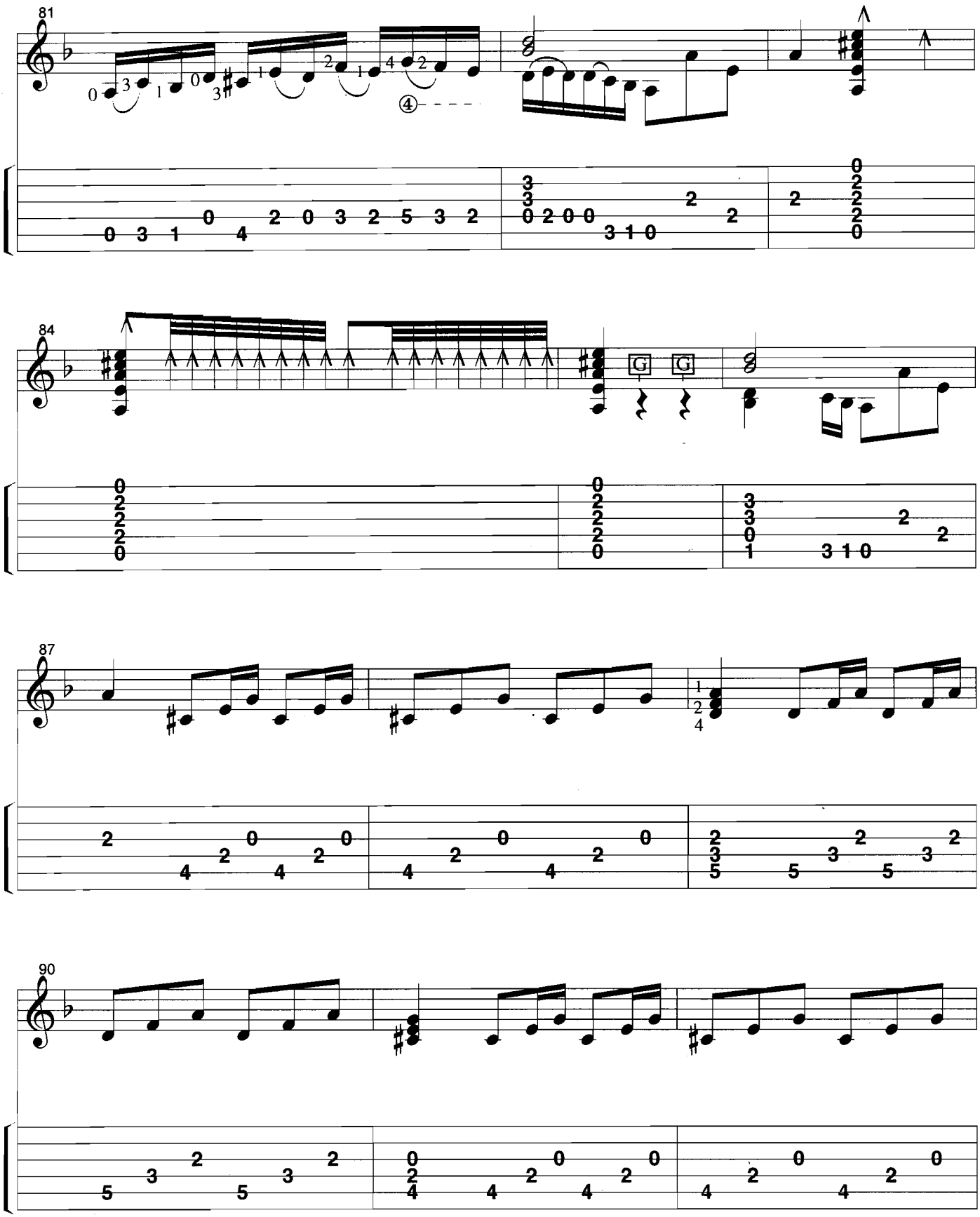
1/2 CIII
72
1/2 CII
1/2 CIII
75
78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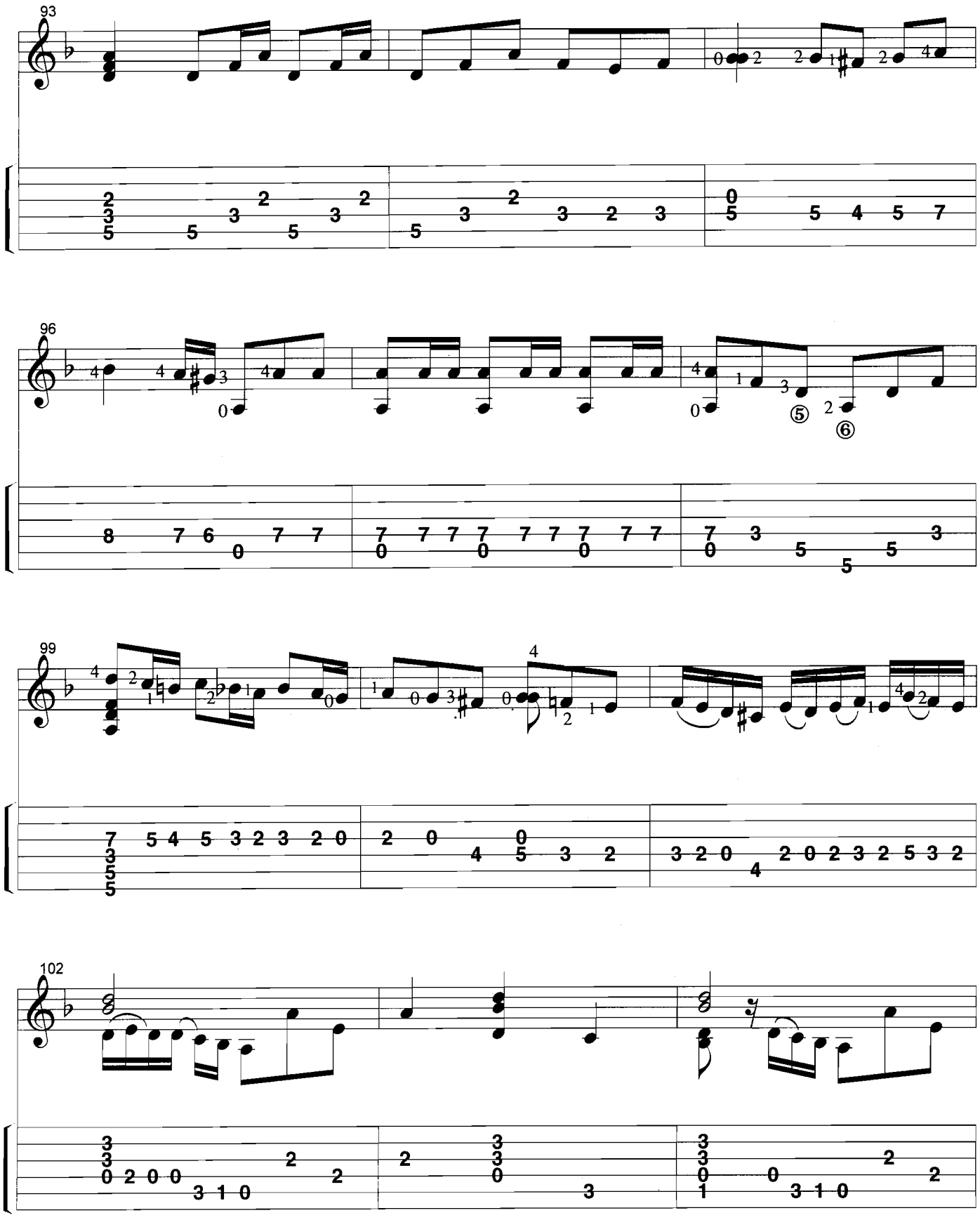
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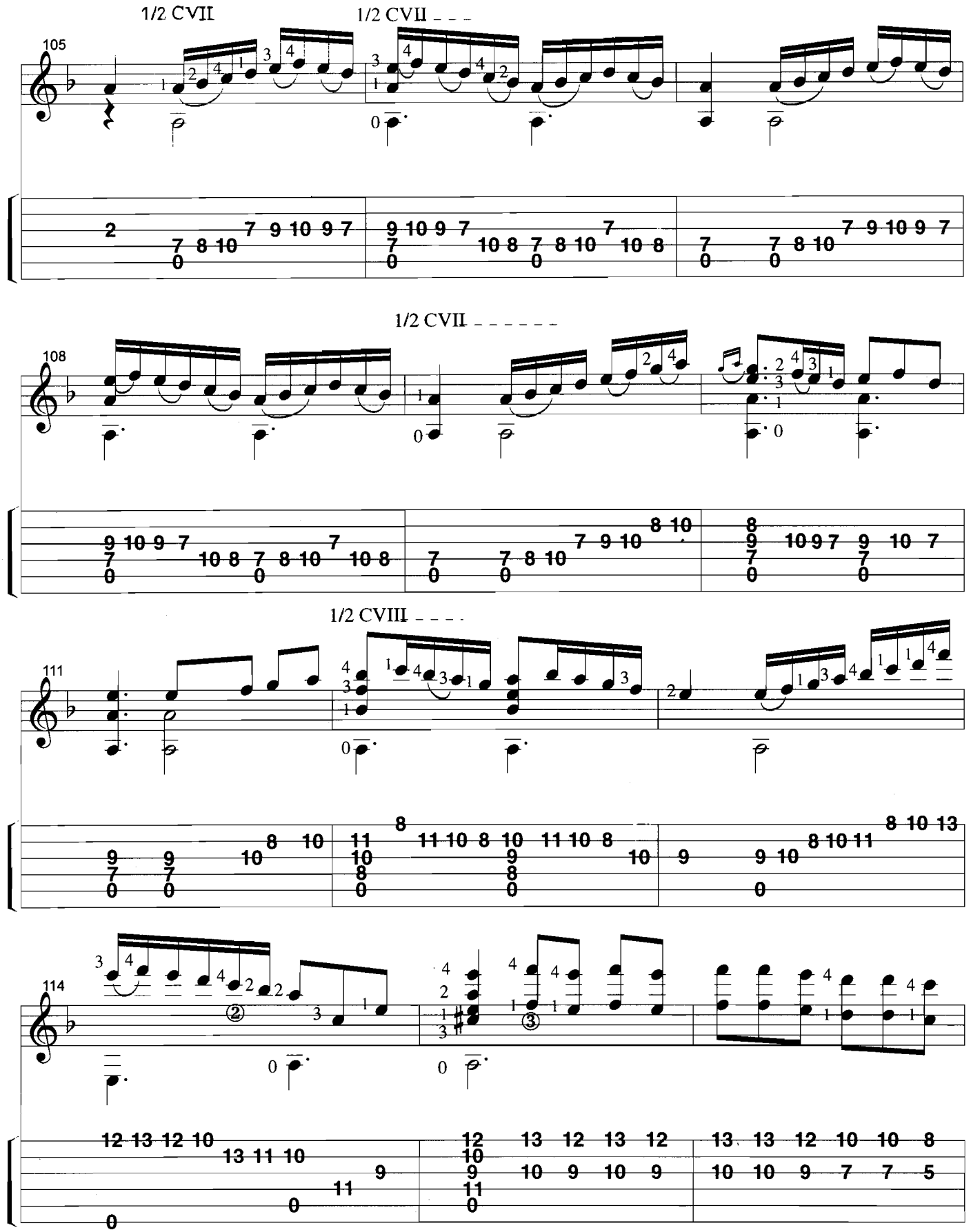
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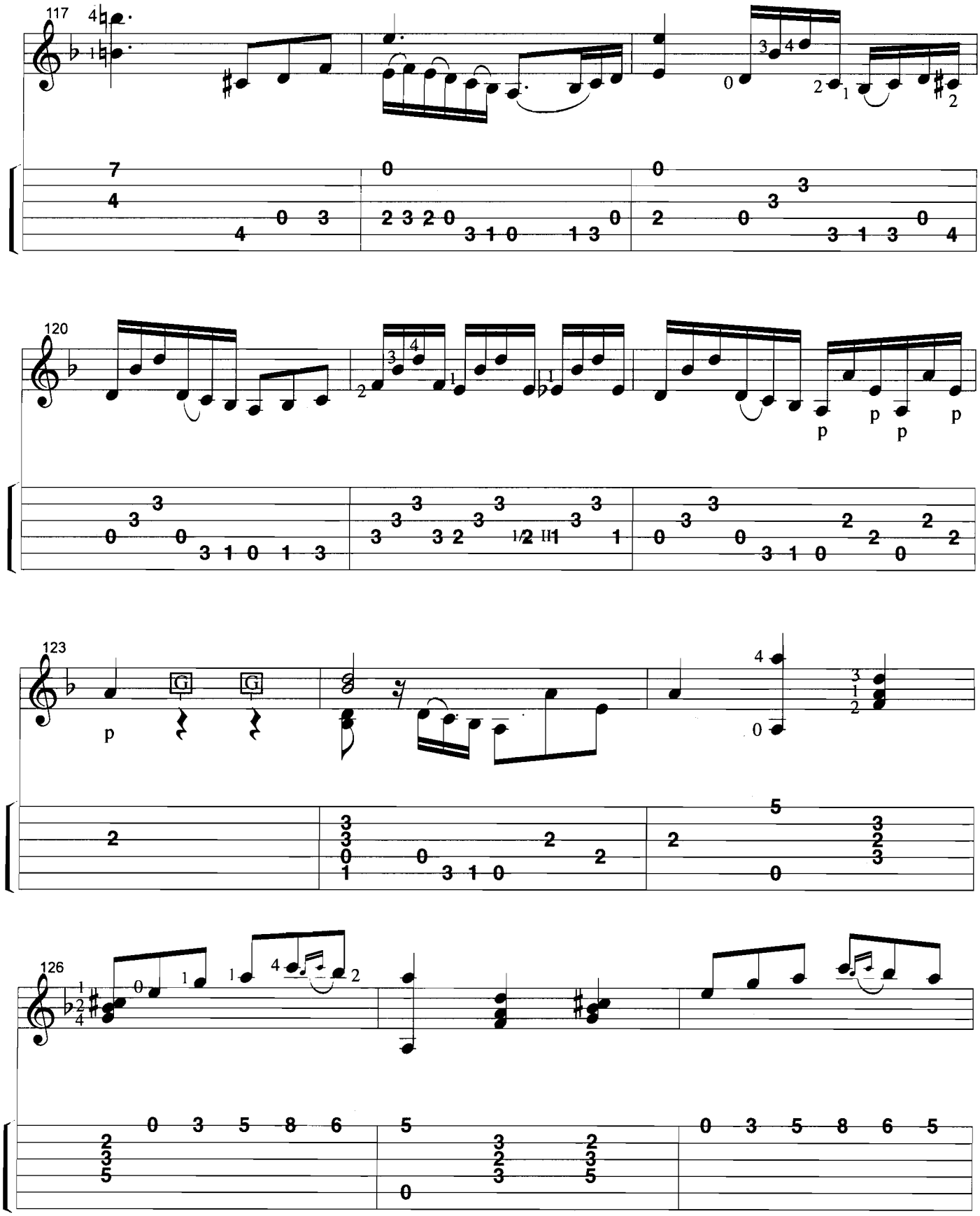
1/2 CVII
105
1/2 CVII
108
1/2 CVIII
111
114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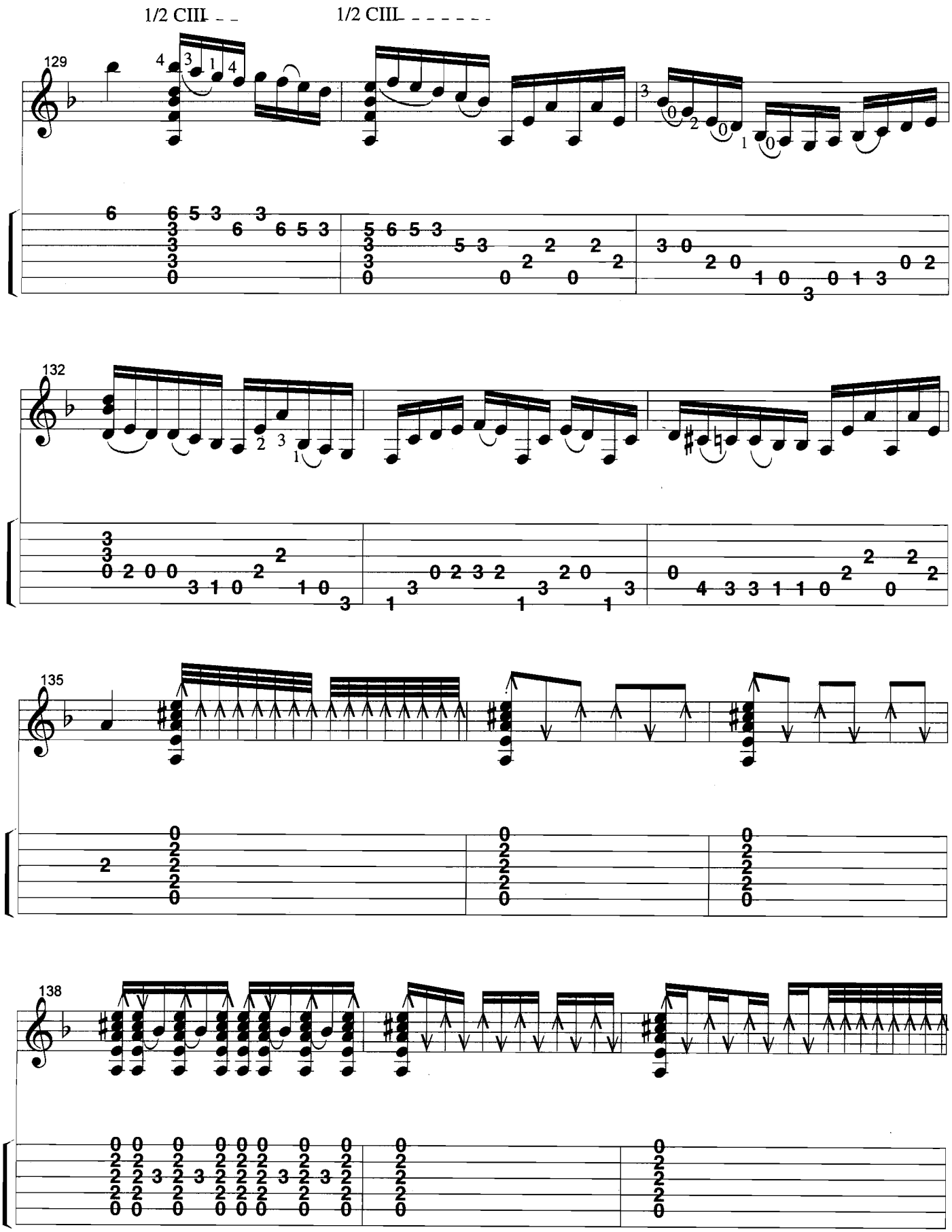
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1/2 CIII
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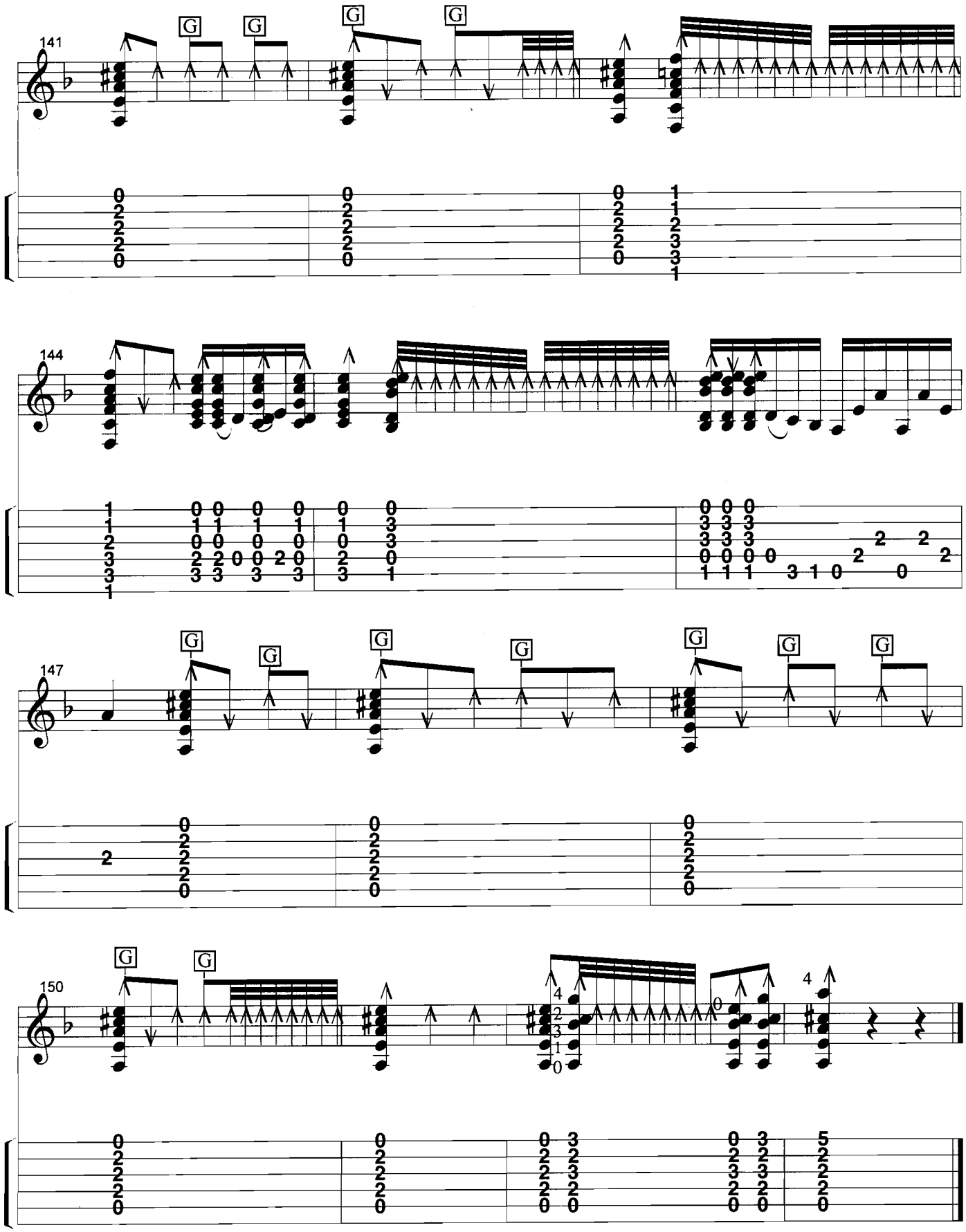
135
138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147
150

TECHNIQUES

Rasgueado

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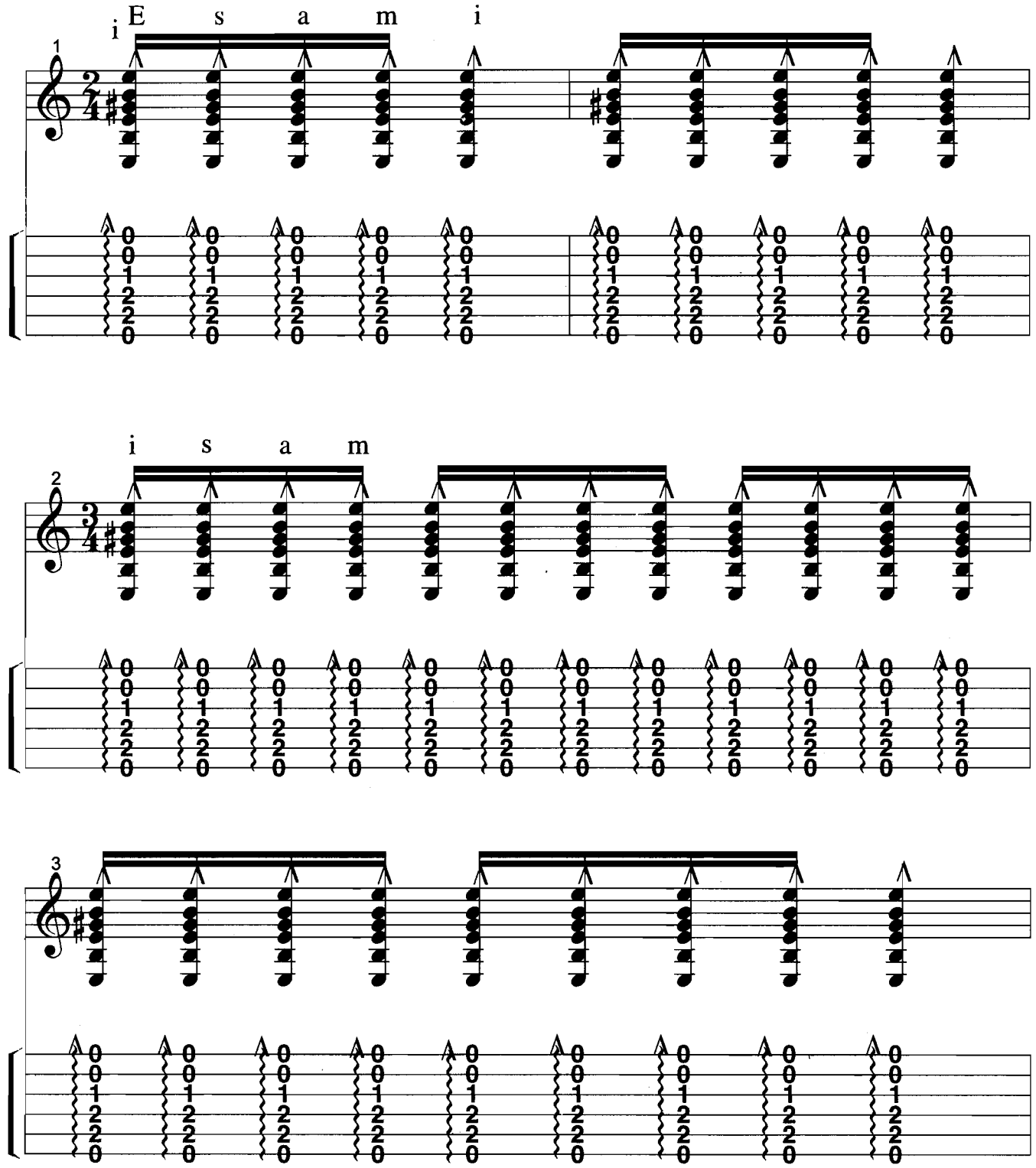
Juan Serrano



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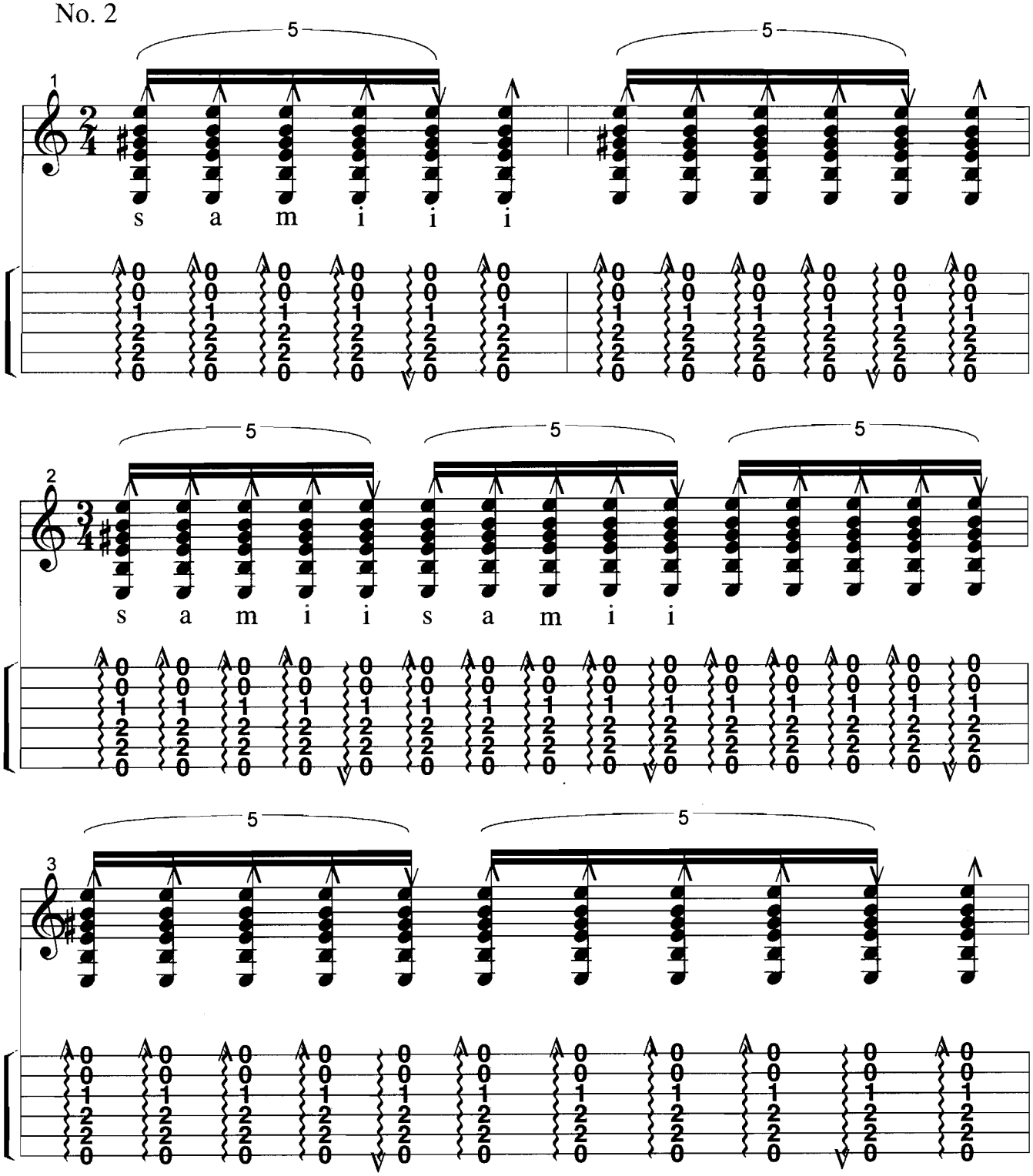

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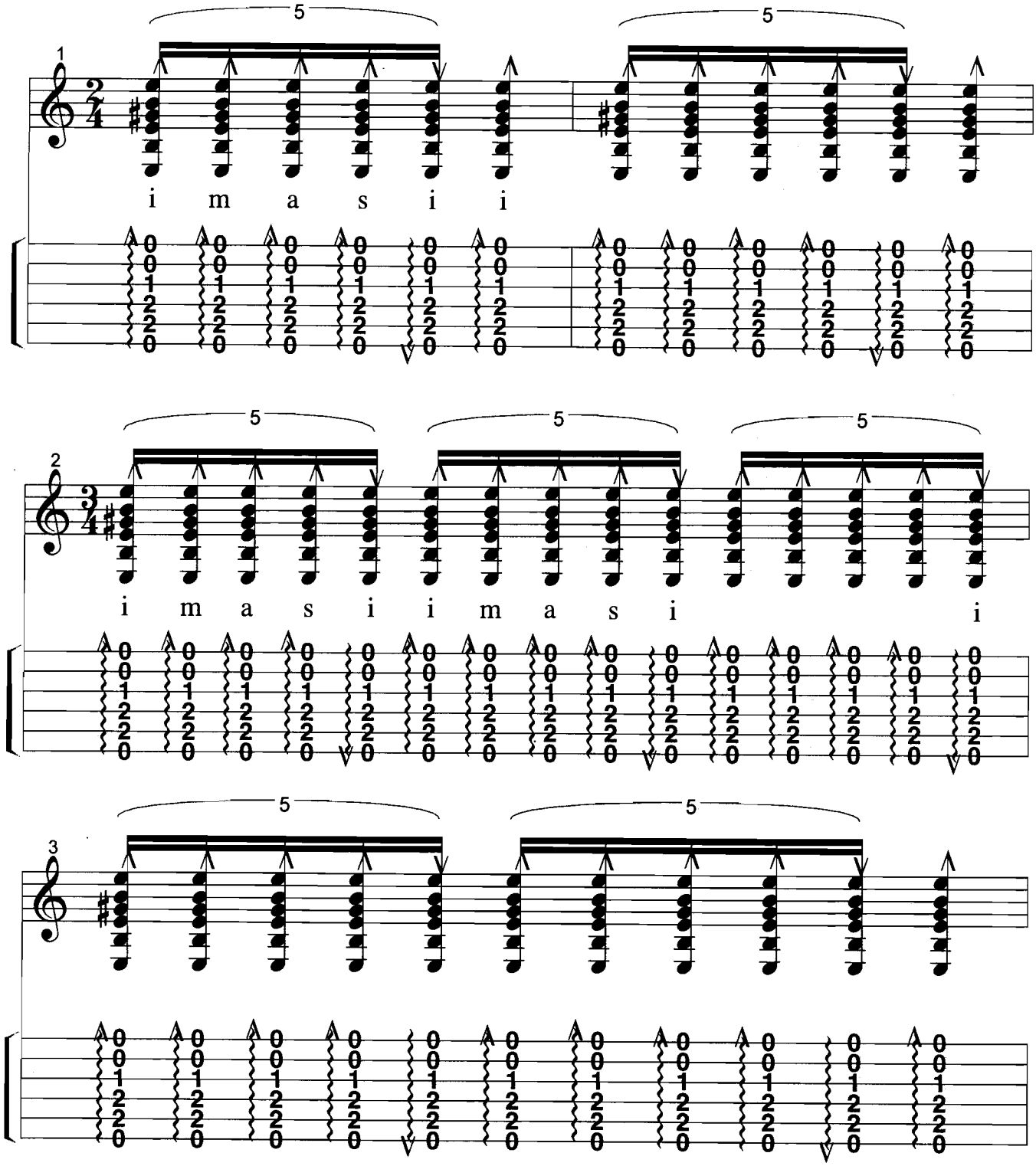

Rasgueado en Abanico

Juan Serrano

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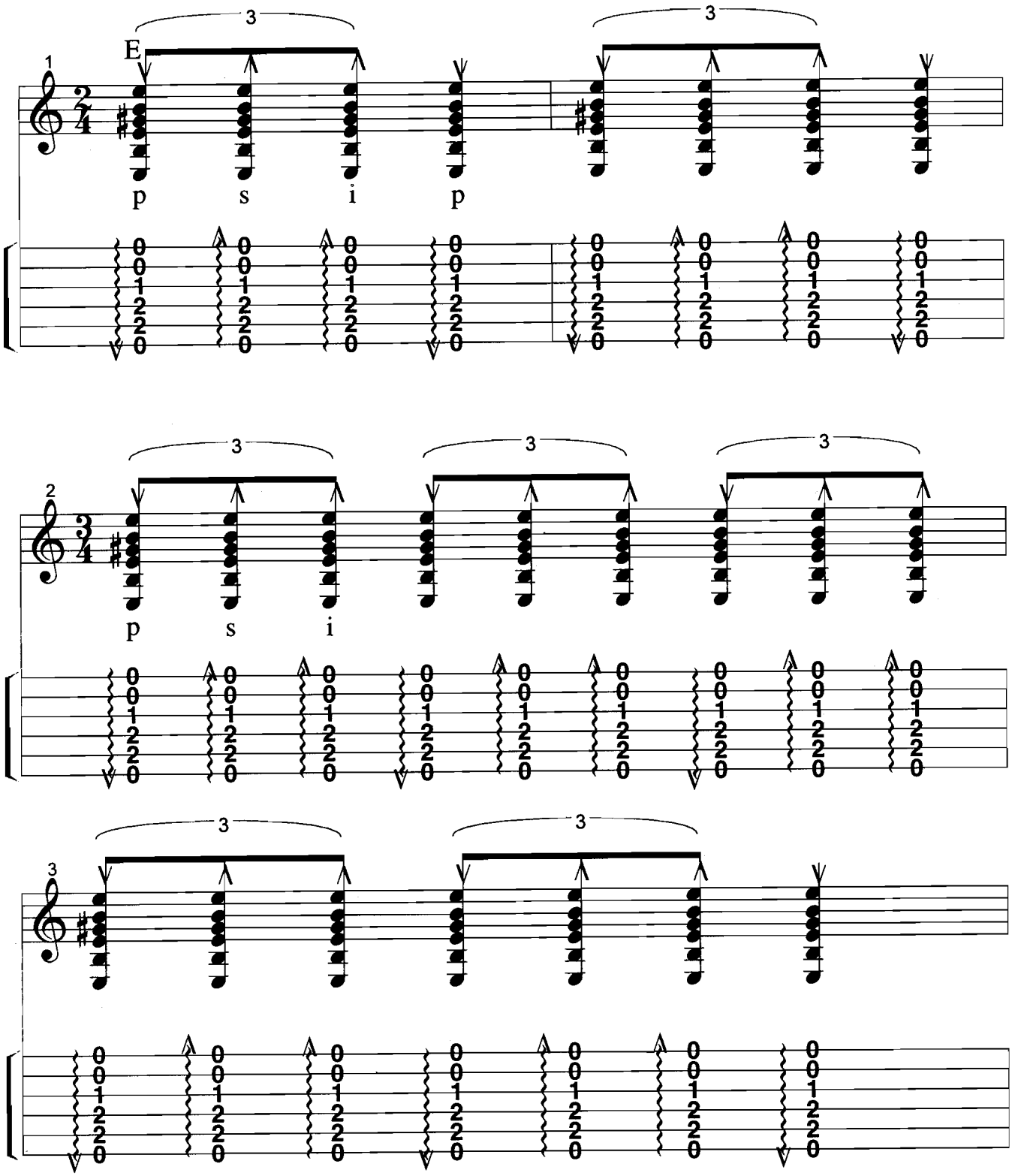

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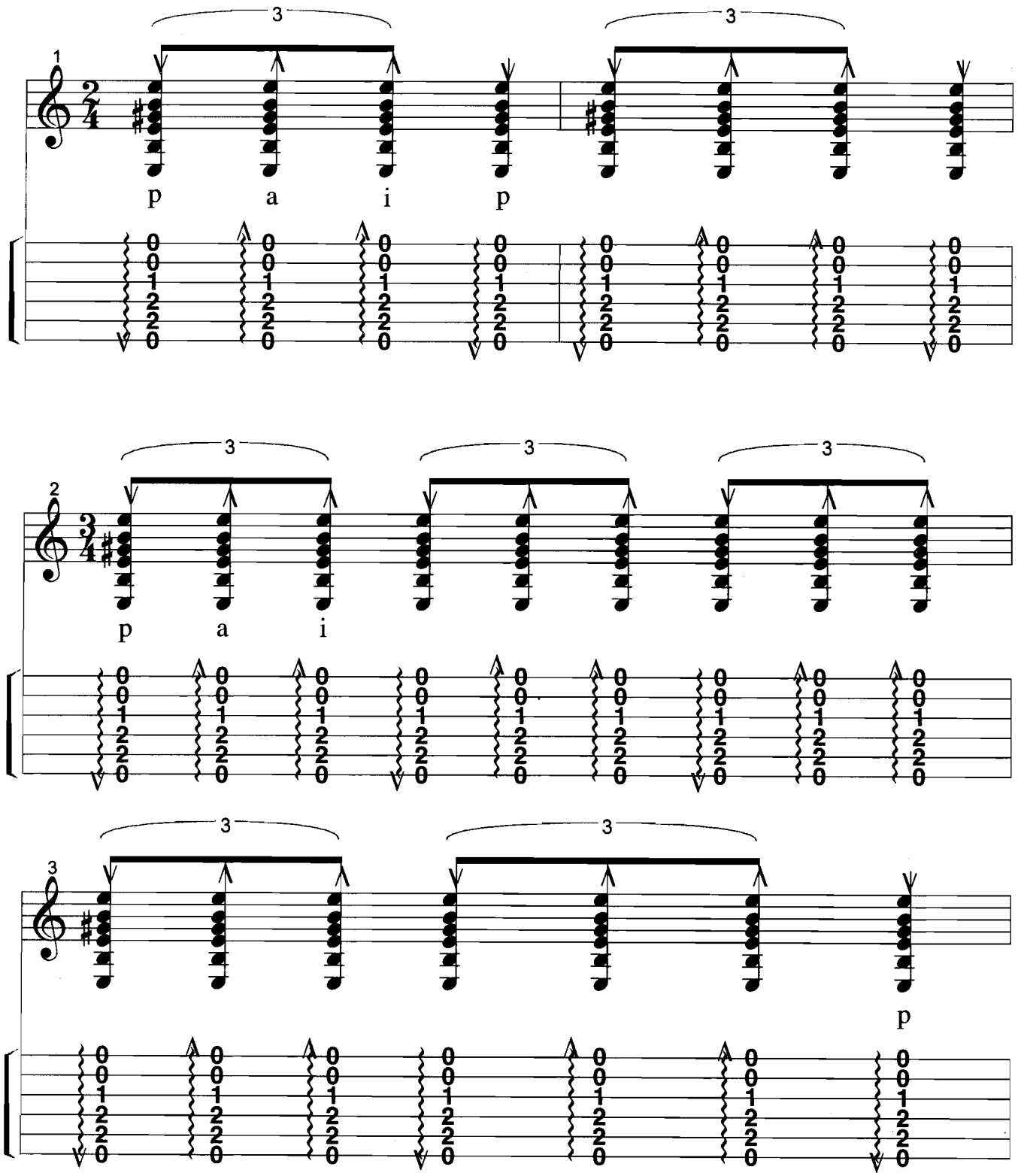

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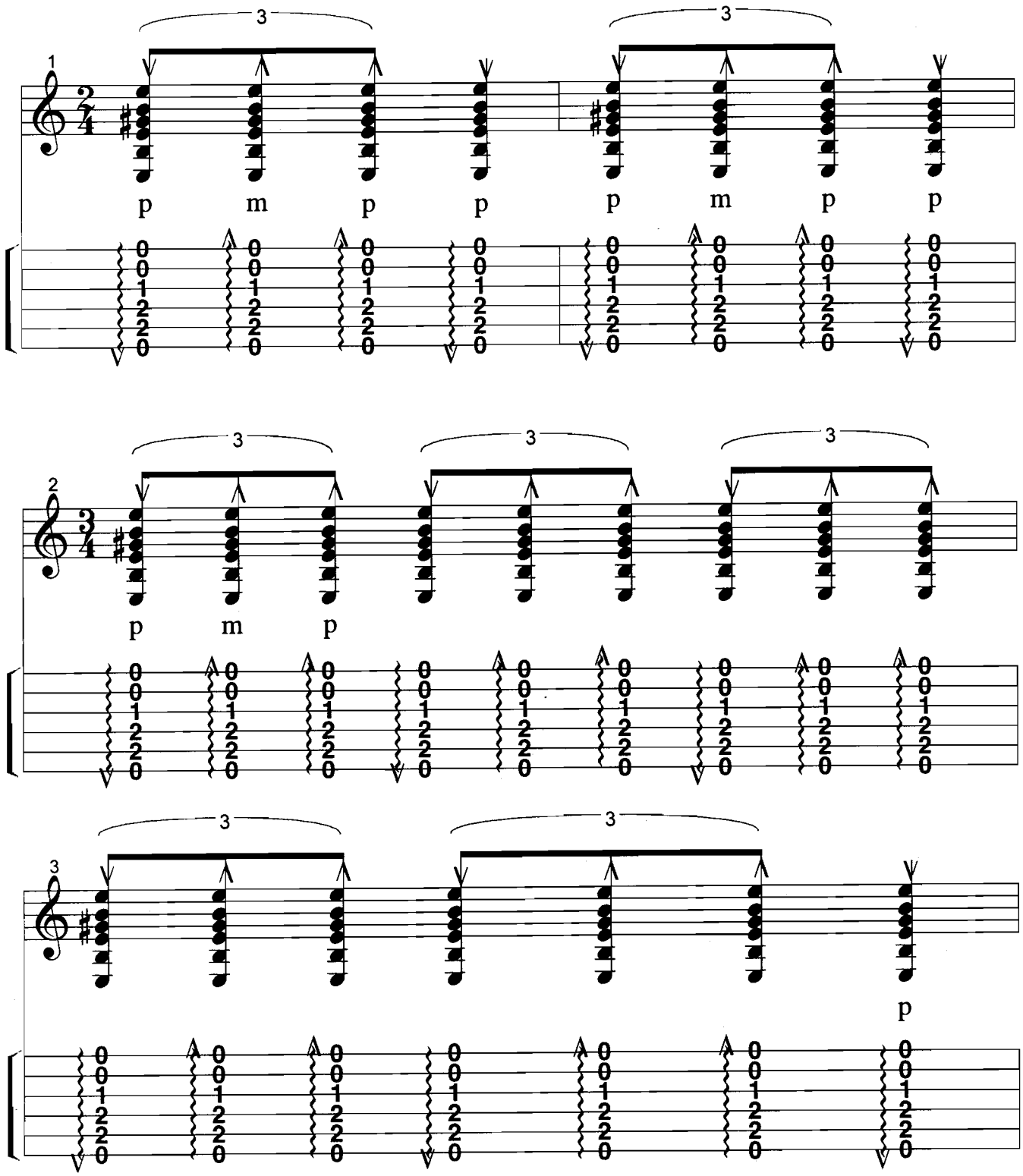

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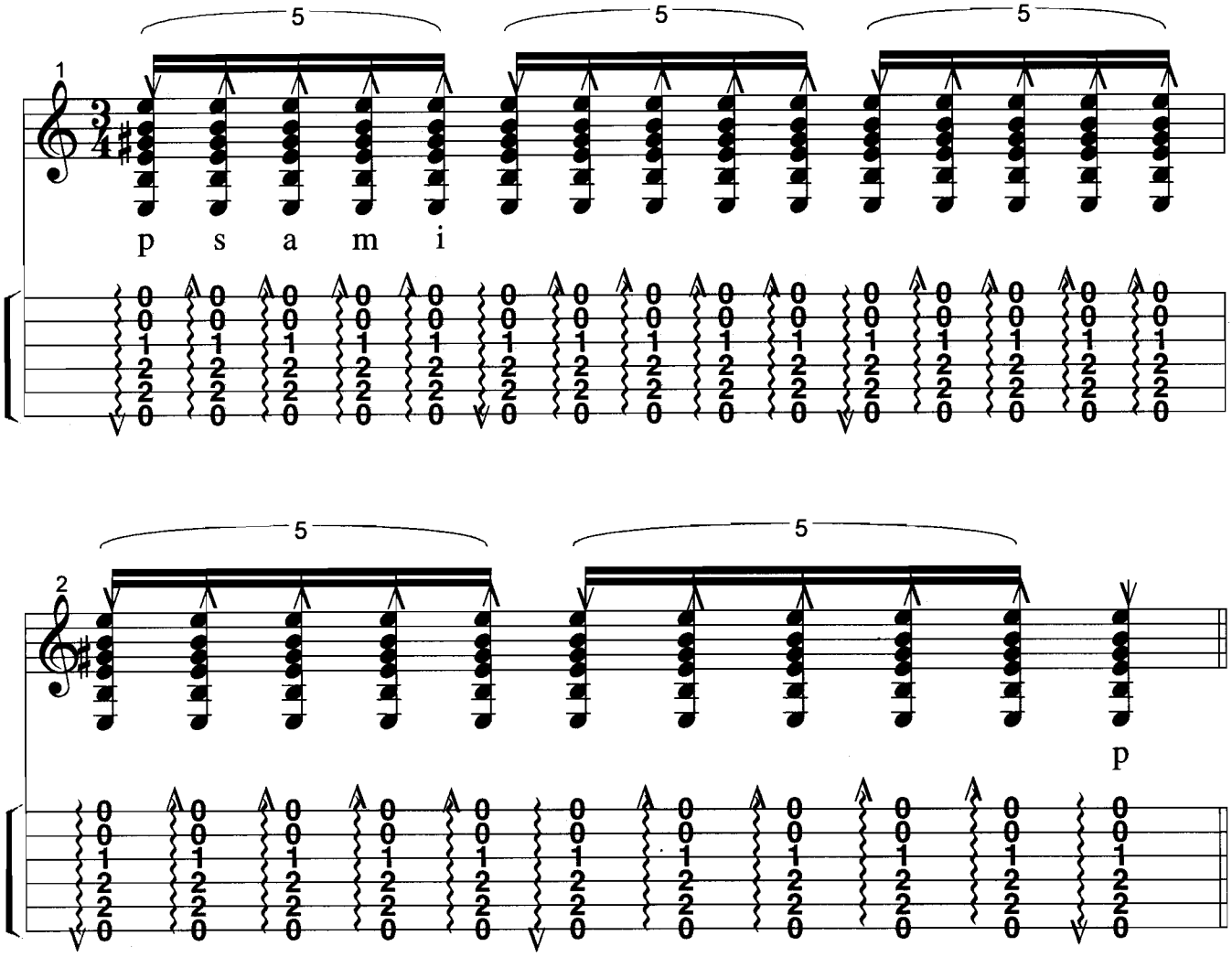
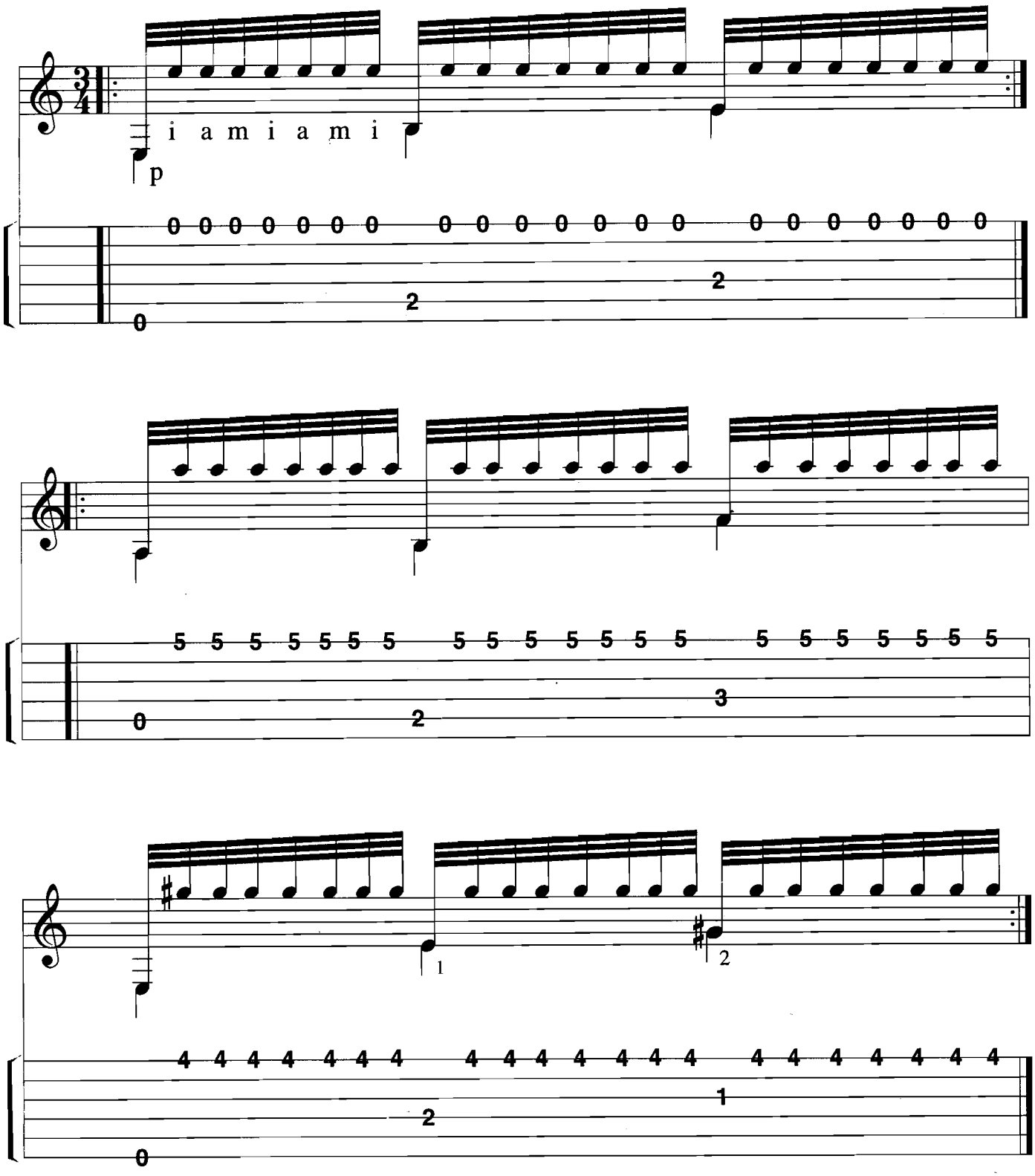
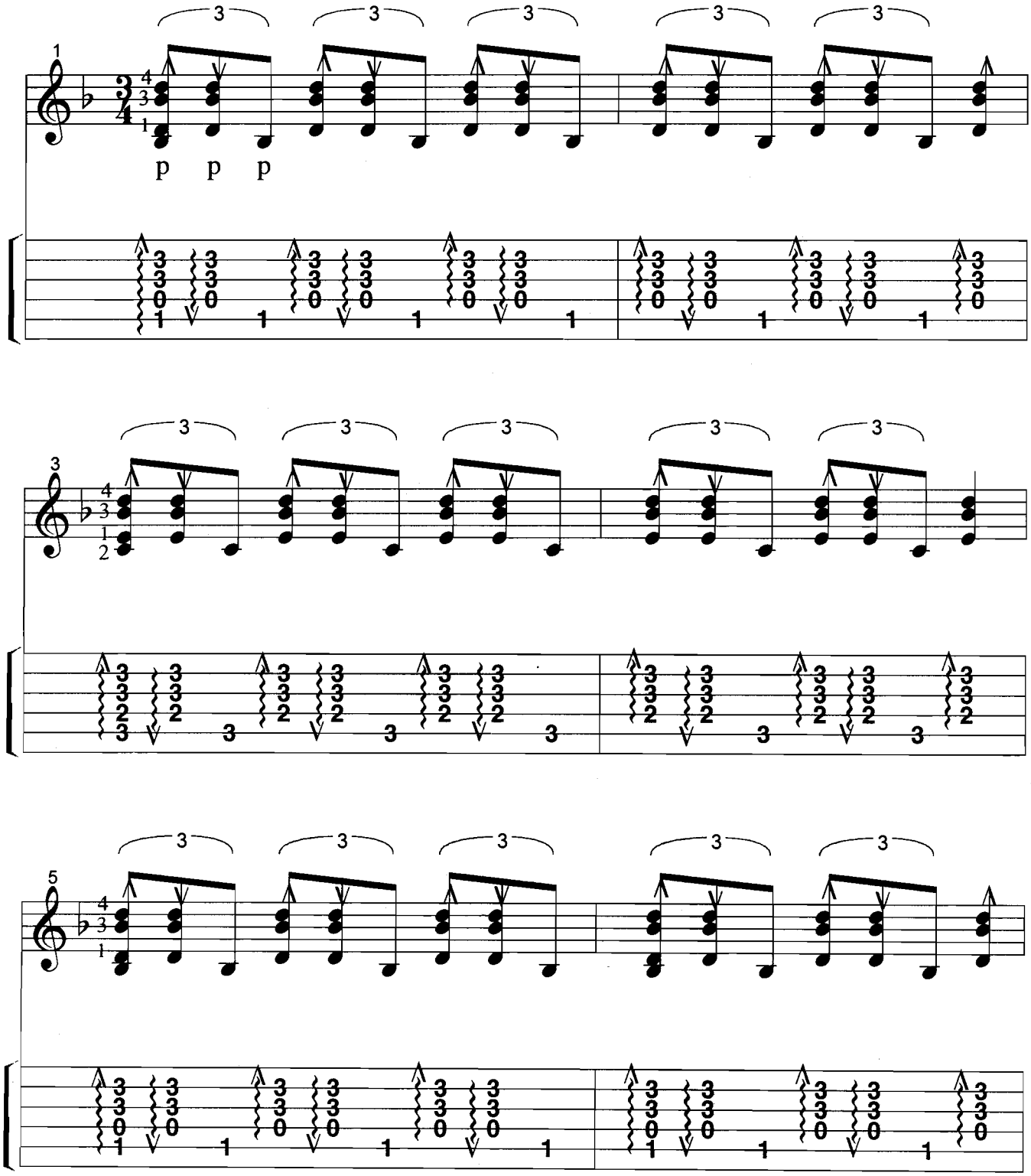
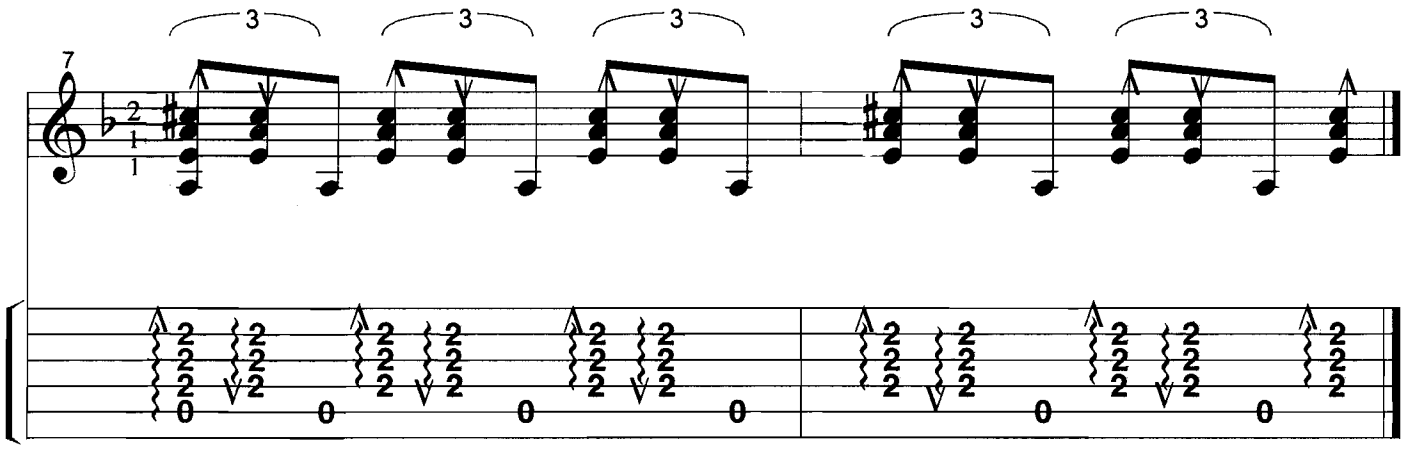


Flamenco Tremolo with Eighth Notes



Alzapua

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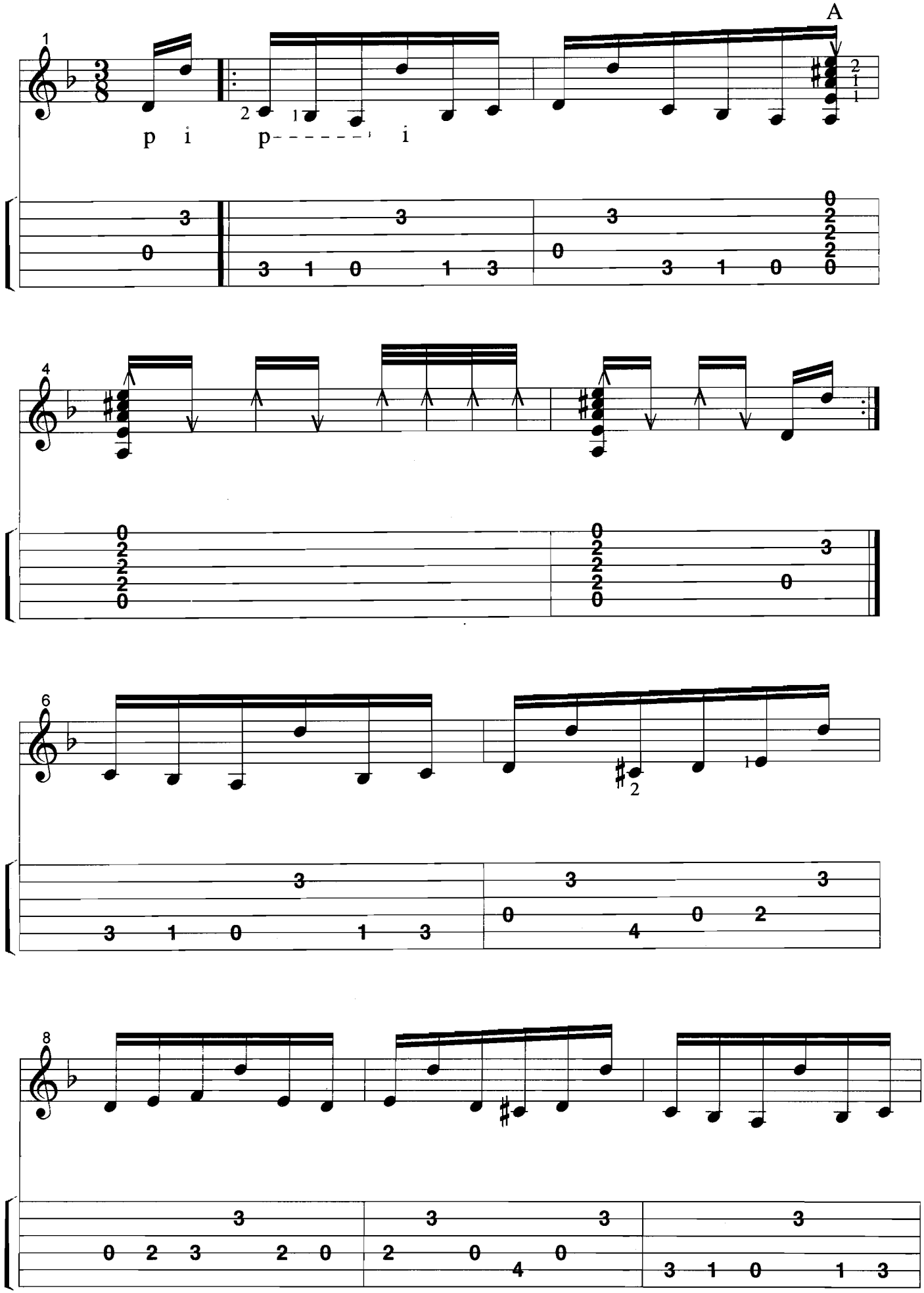
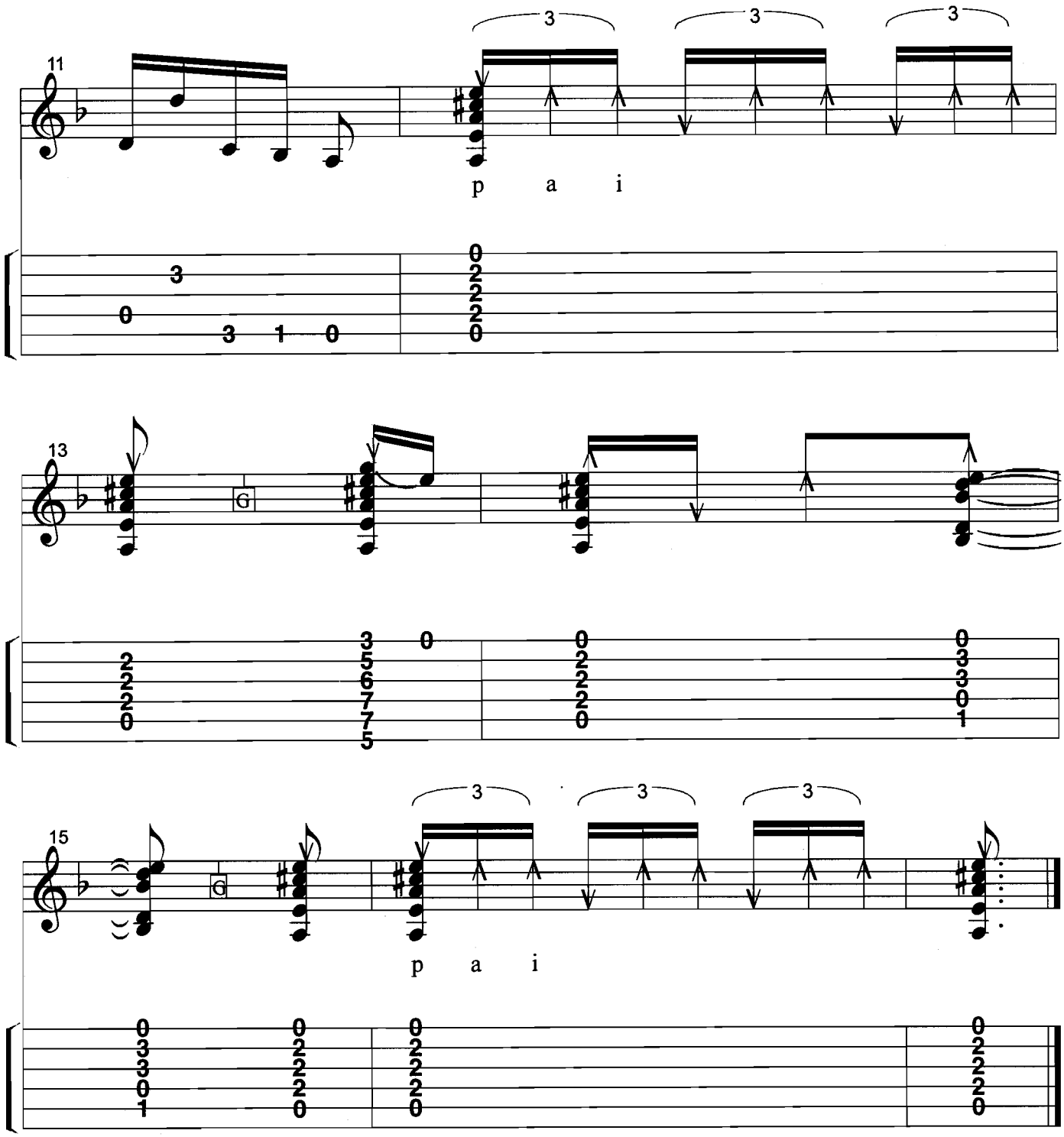
3
3
3
3


A
p i p i


11
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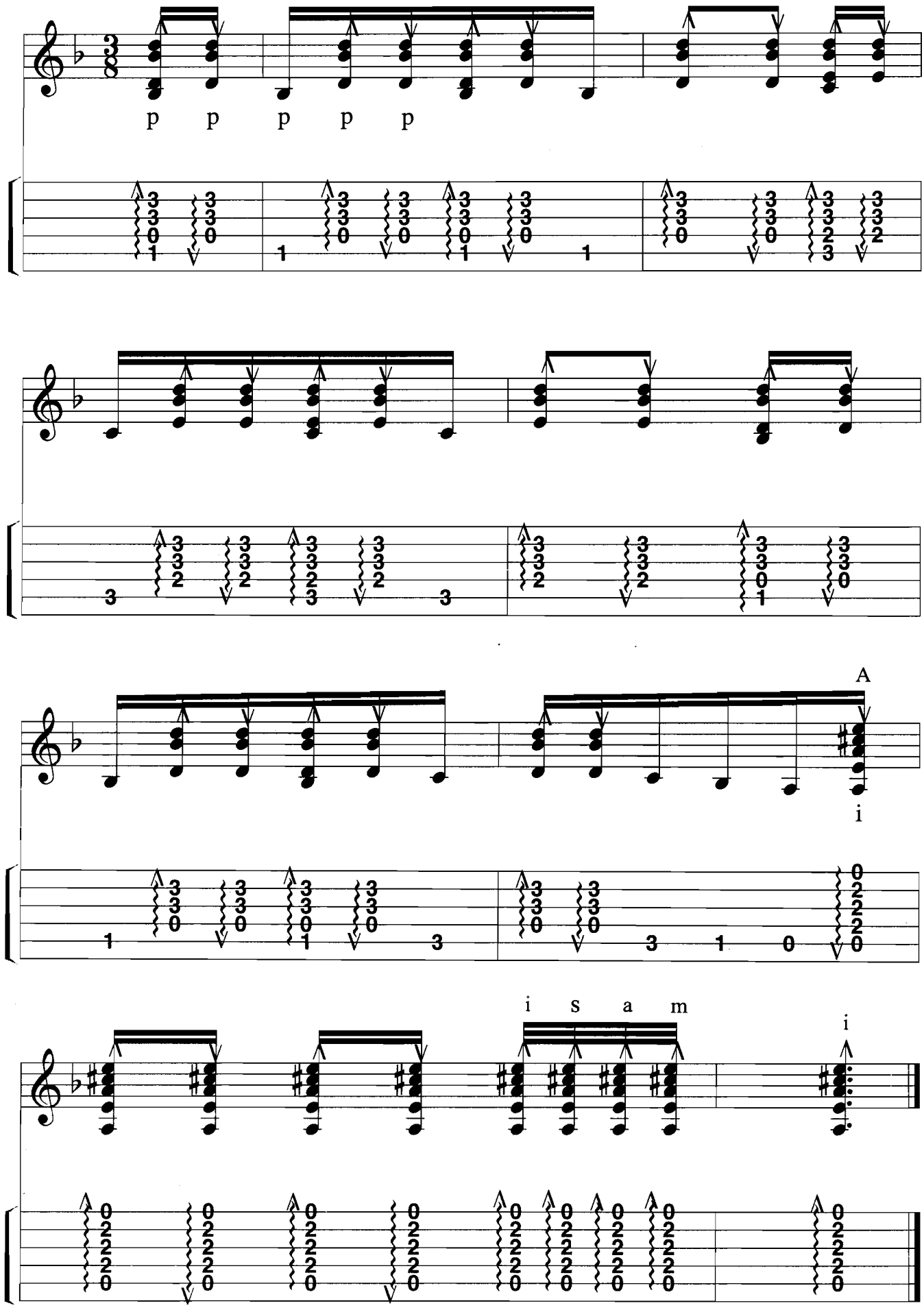
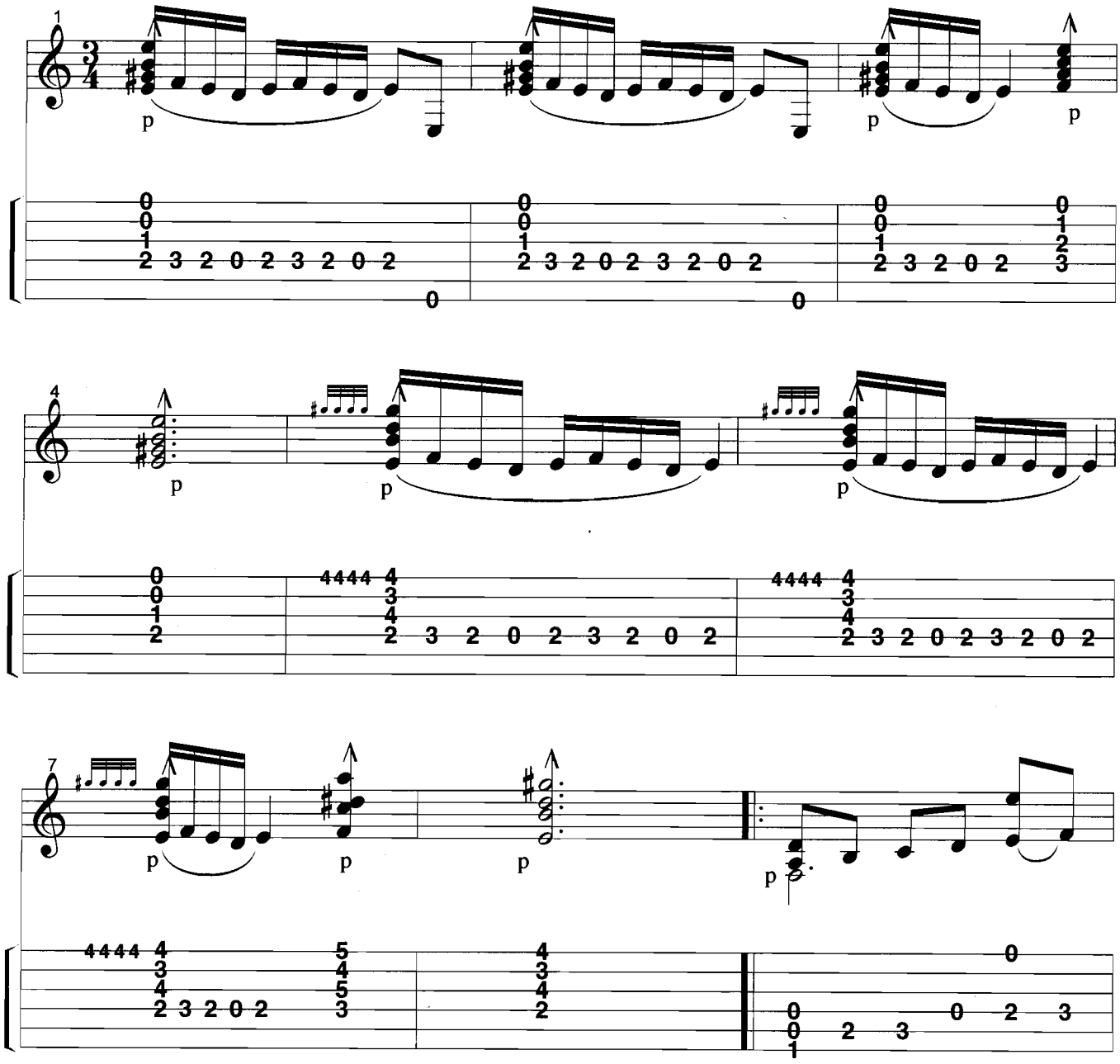
3
3
p a i
13
15
3
3
3
p a i

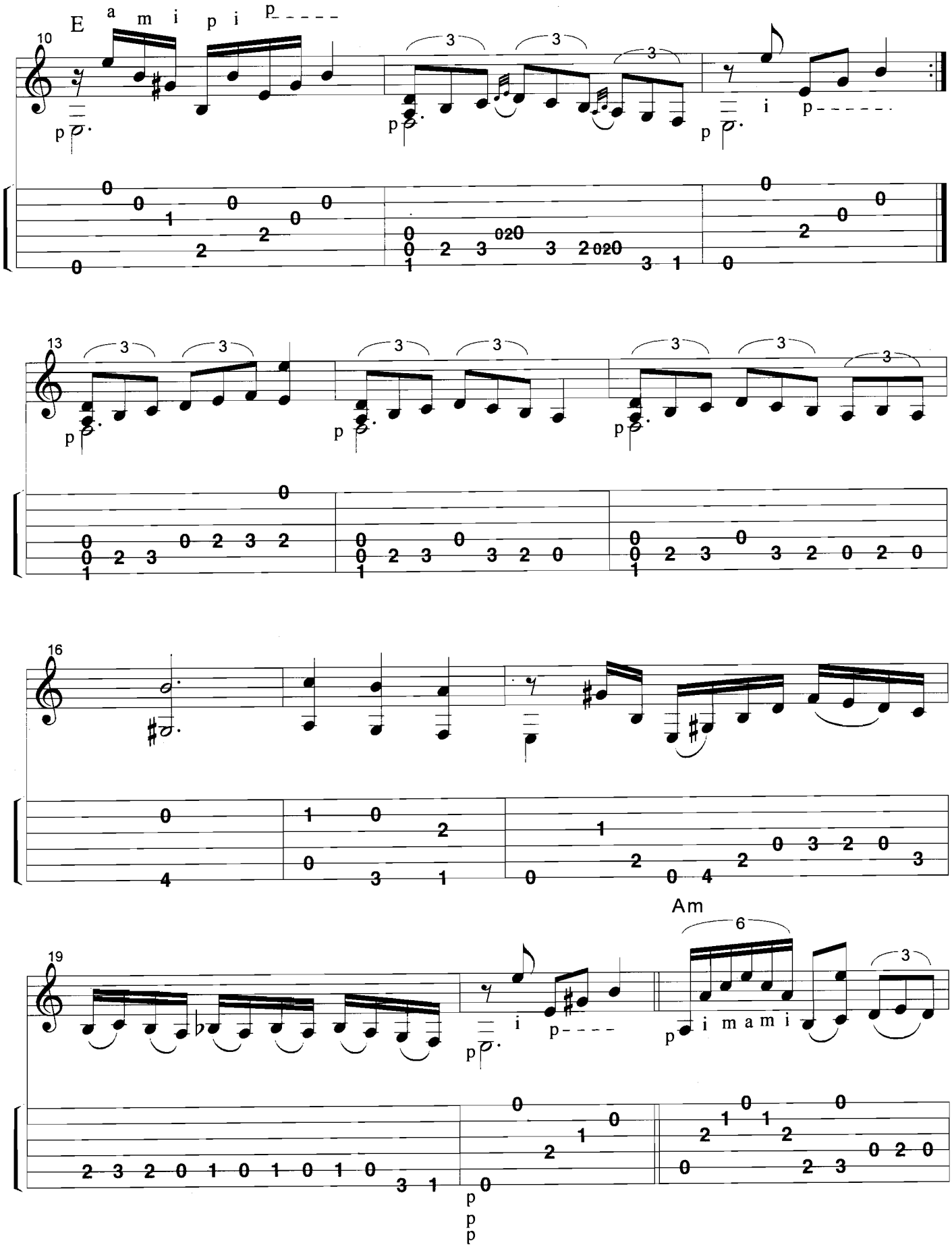
Bulerias Falseta with Alzapua

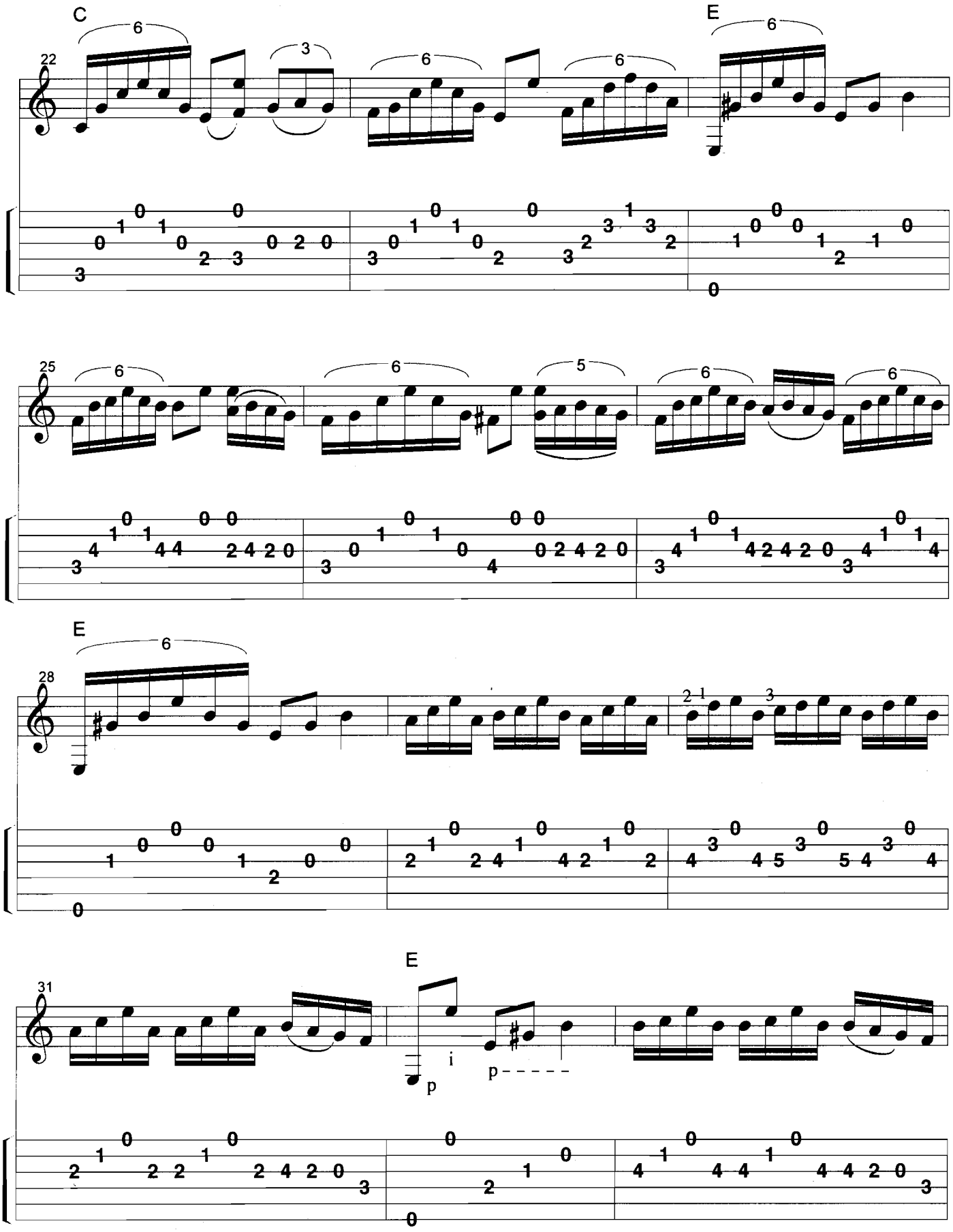


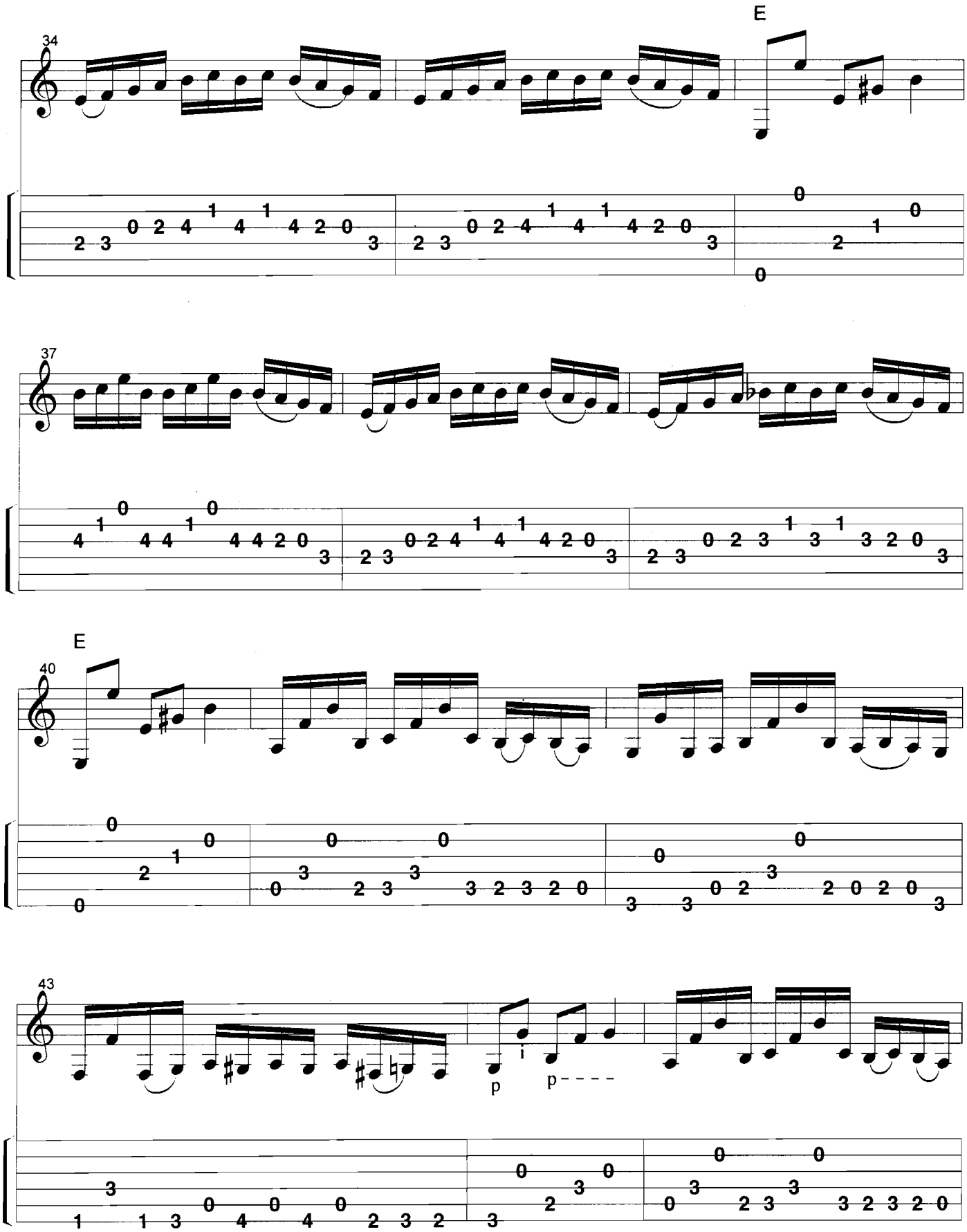
LA JUDERÍA
(Soleares)

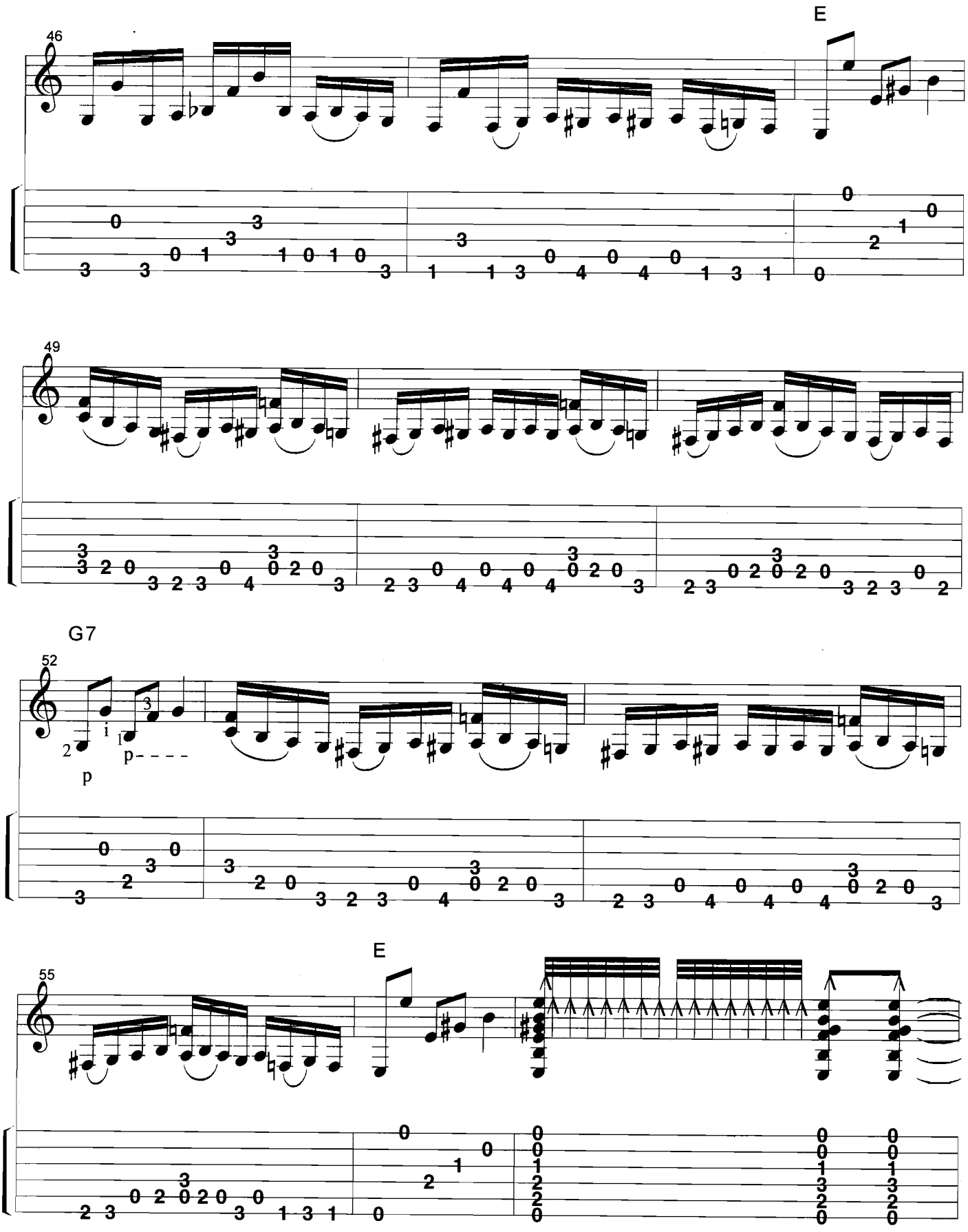
Juan Serrano




E
a m i p i p
i p
Am
i m a m i


C
E
22
25
E
28
E
31
p
i
p - - - - -


34
E
37
E
40
43
p
i
p - - - -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G7
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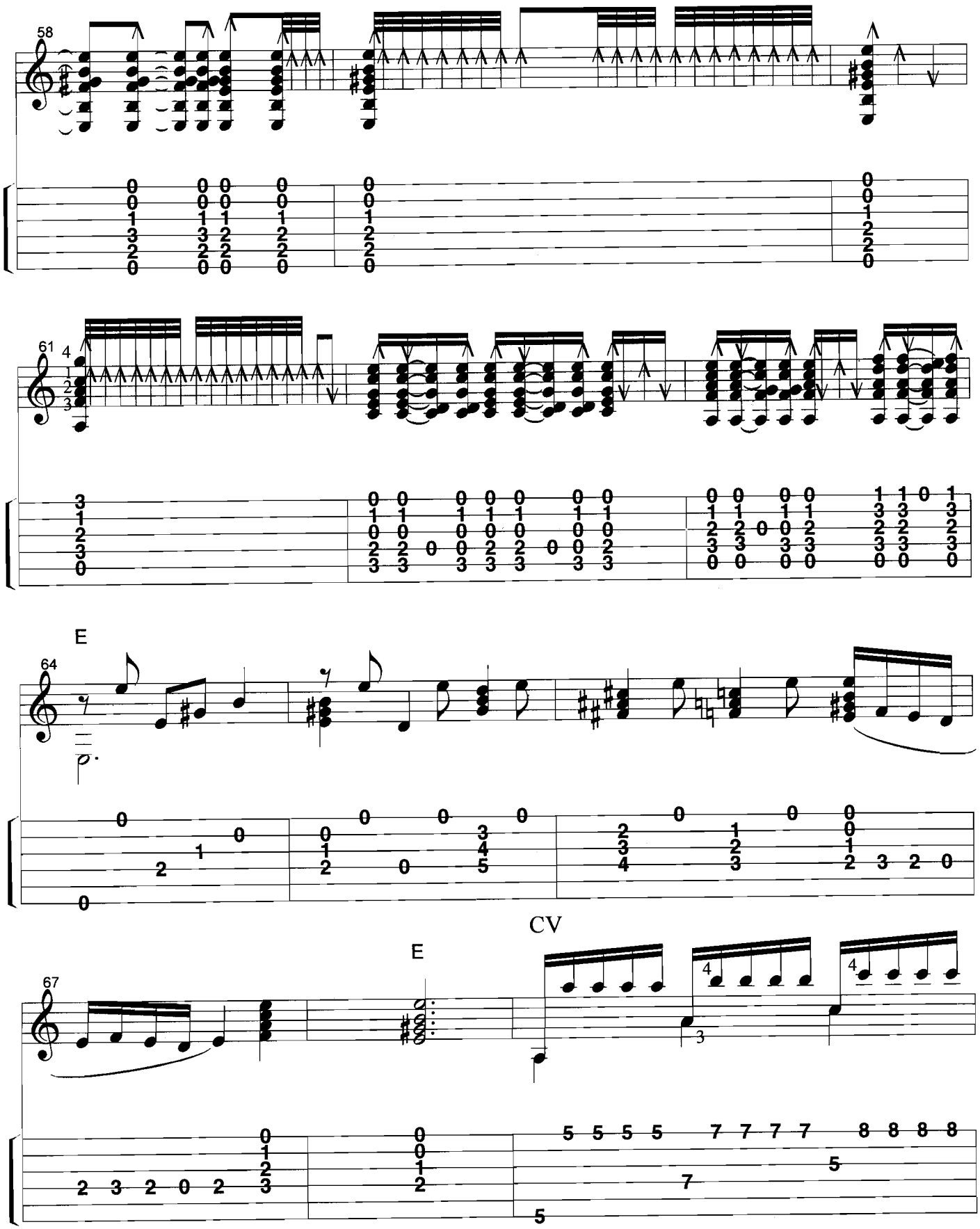
p- - - -
E
55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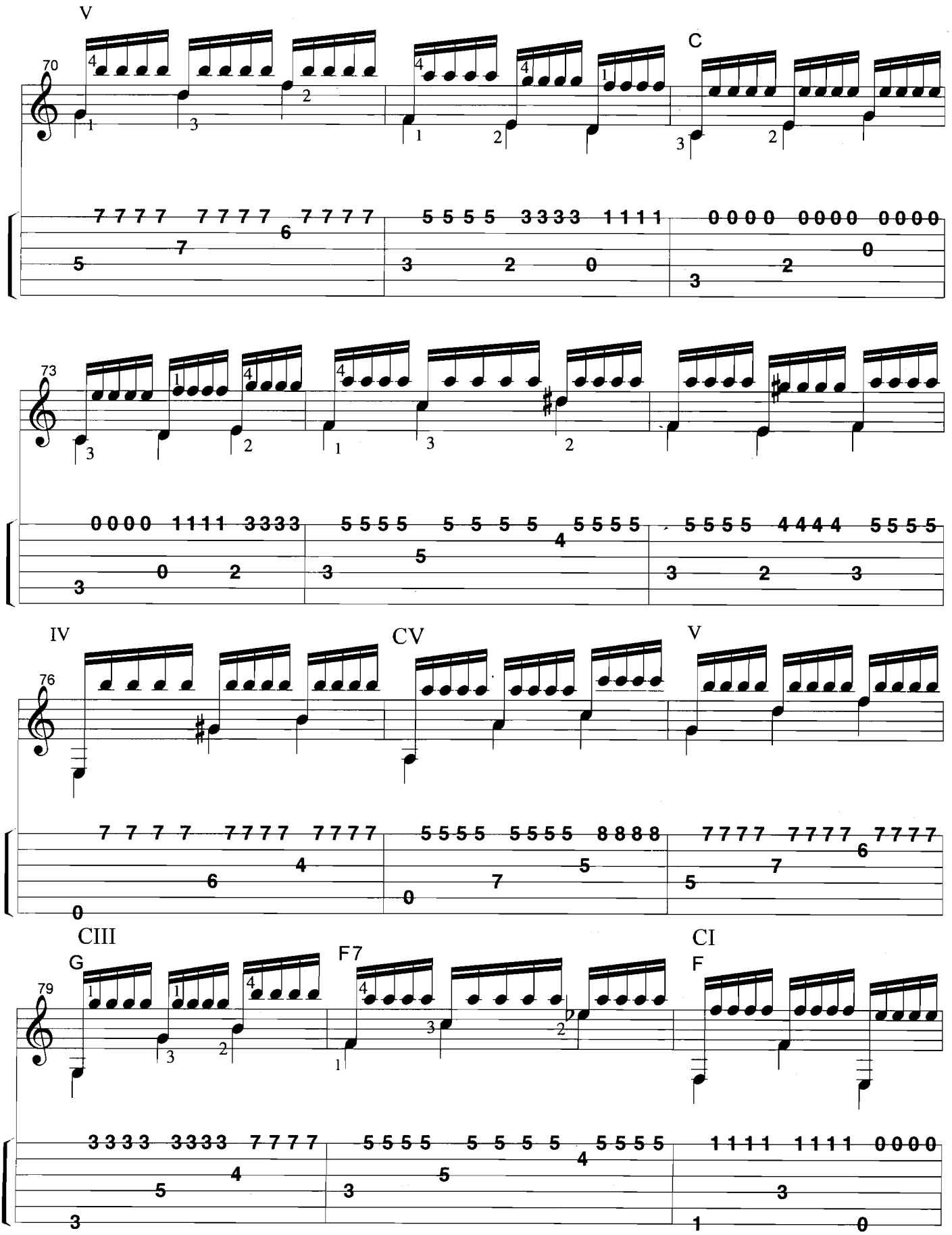
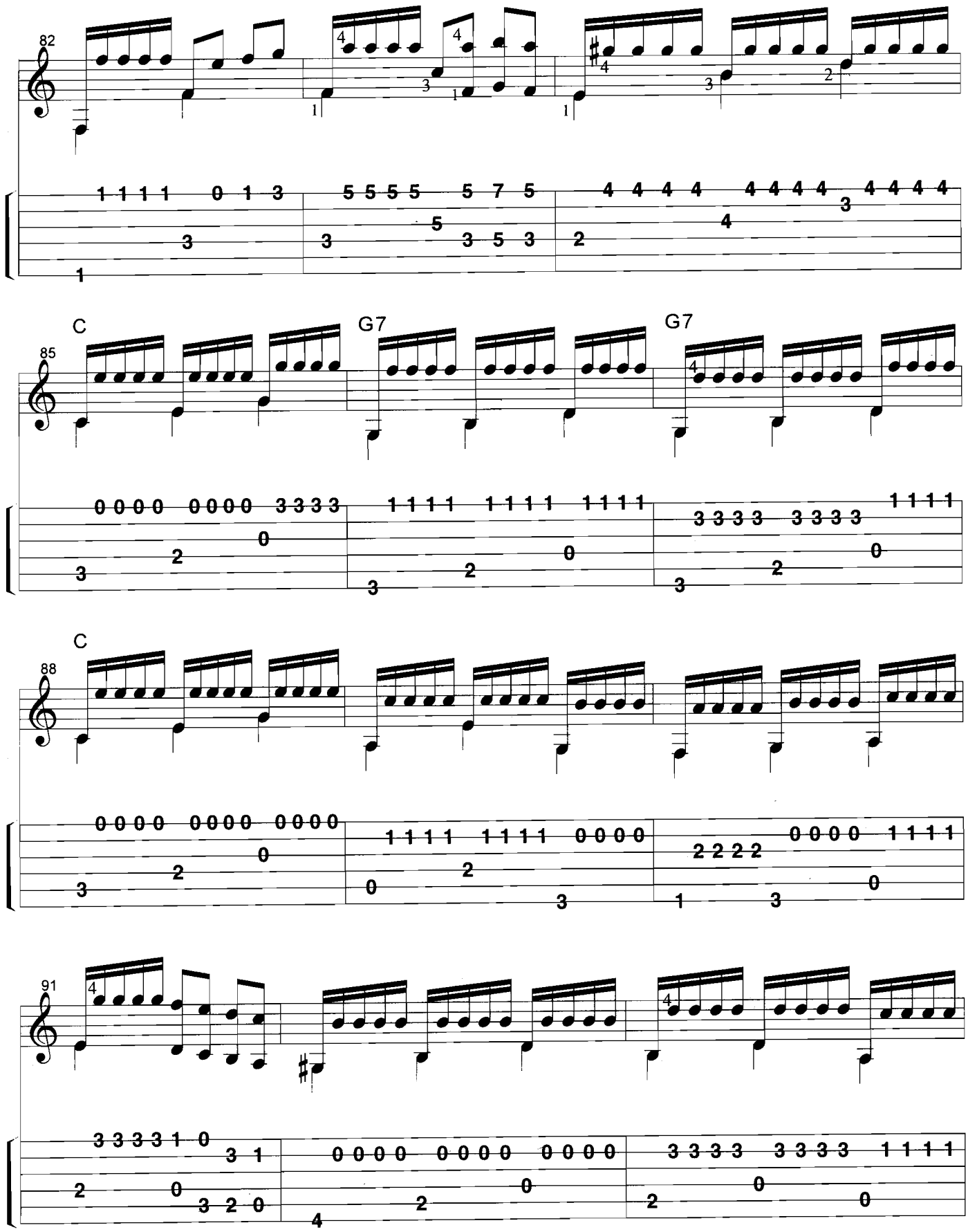
64
E
CV
67


V
C
70
73
IV
CV
V
76
CIII
G
F7
CI
F
79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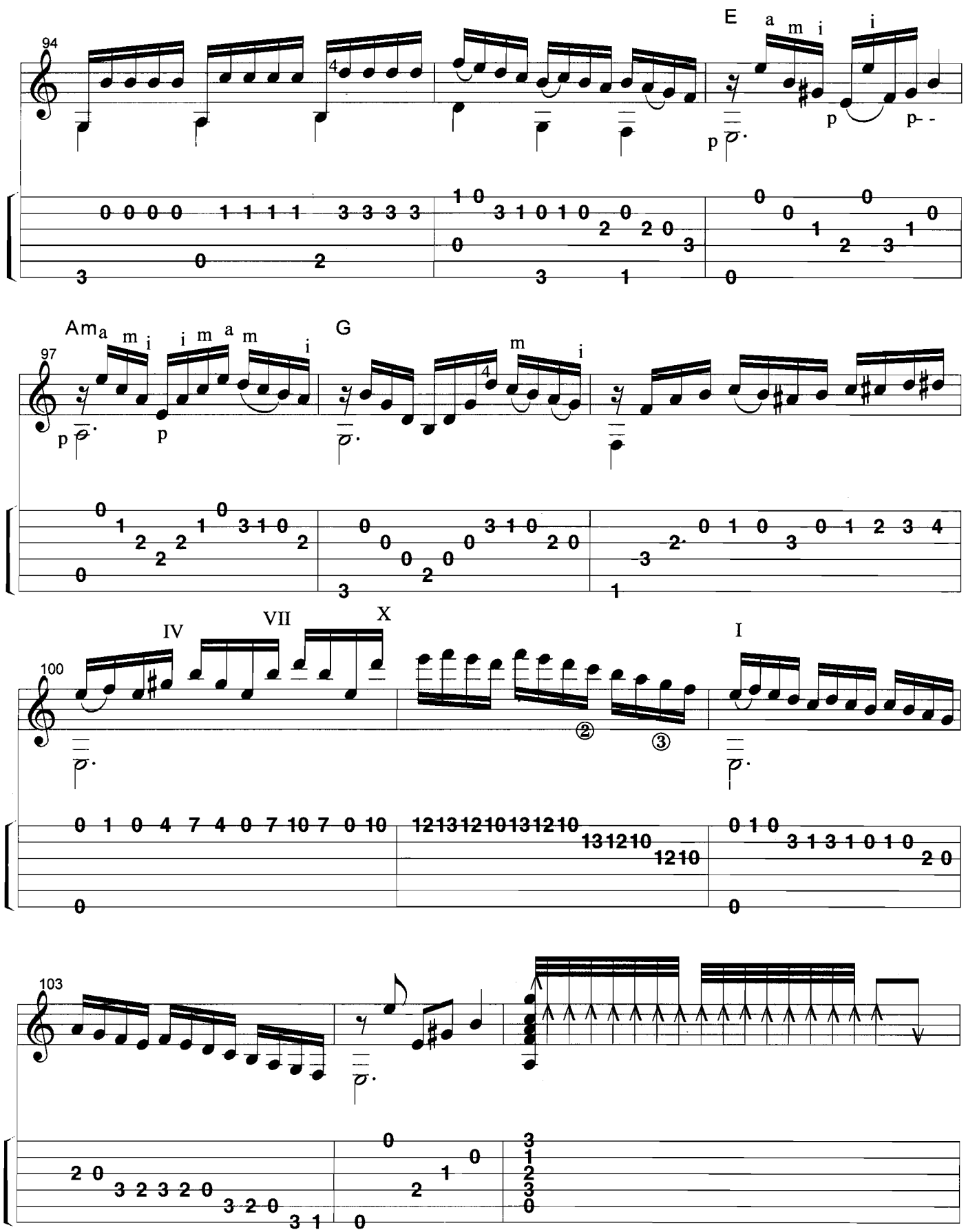
85
C
G7
G7
88
C
91


94
E
a m i
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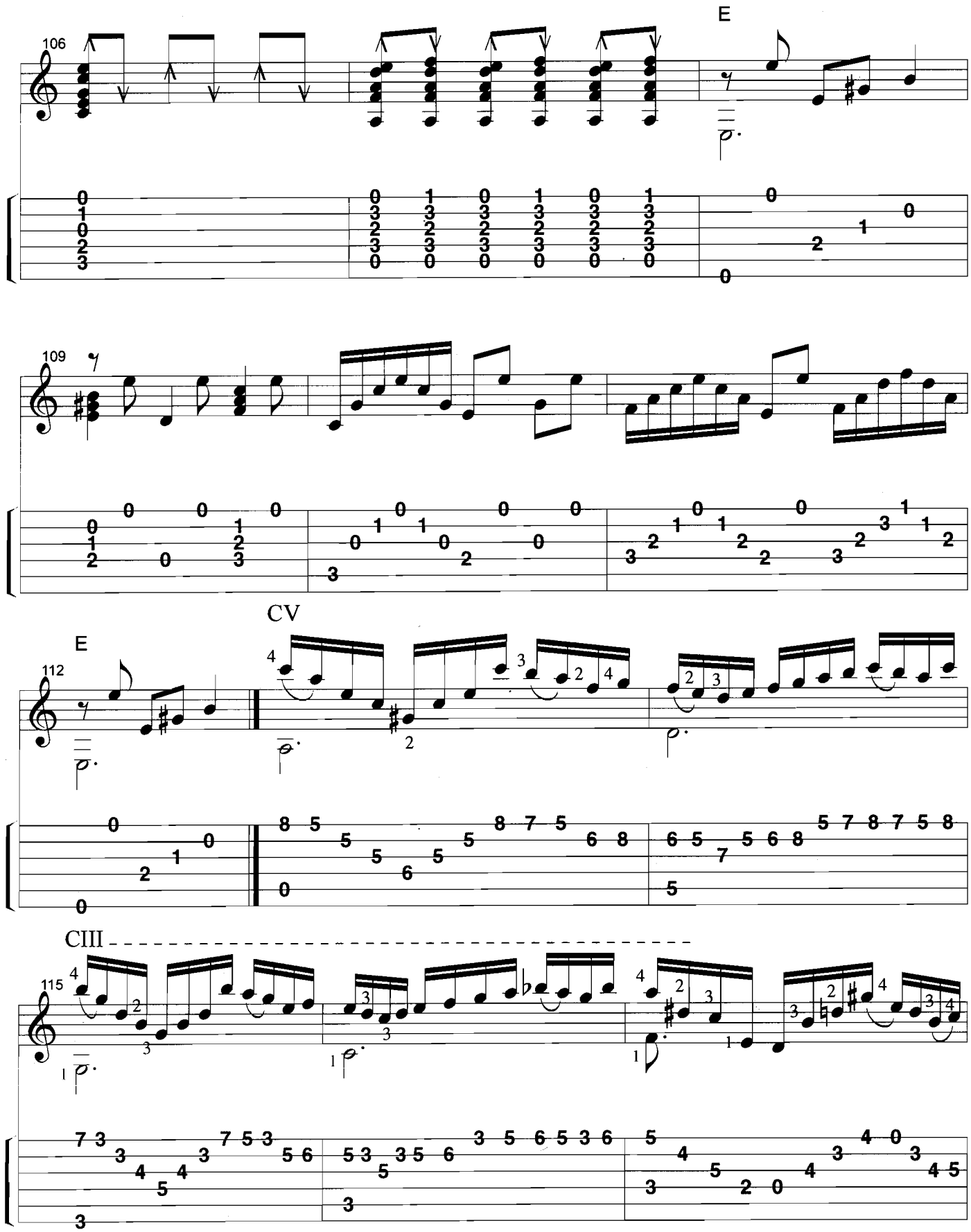
VII
X
I
103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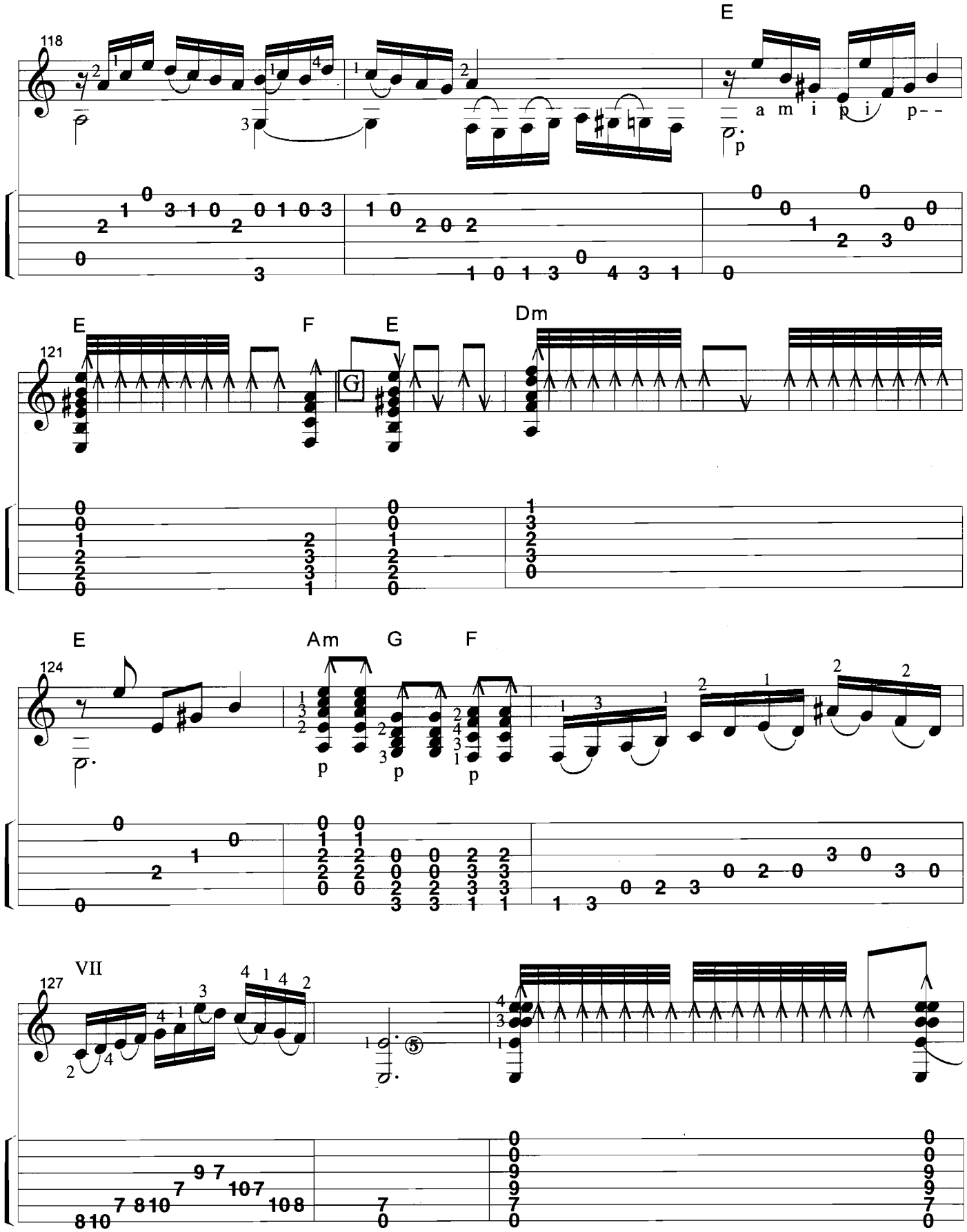
E
112
CIII
115


118
E
a m i p i p--
121
E
F
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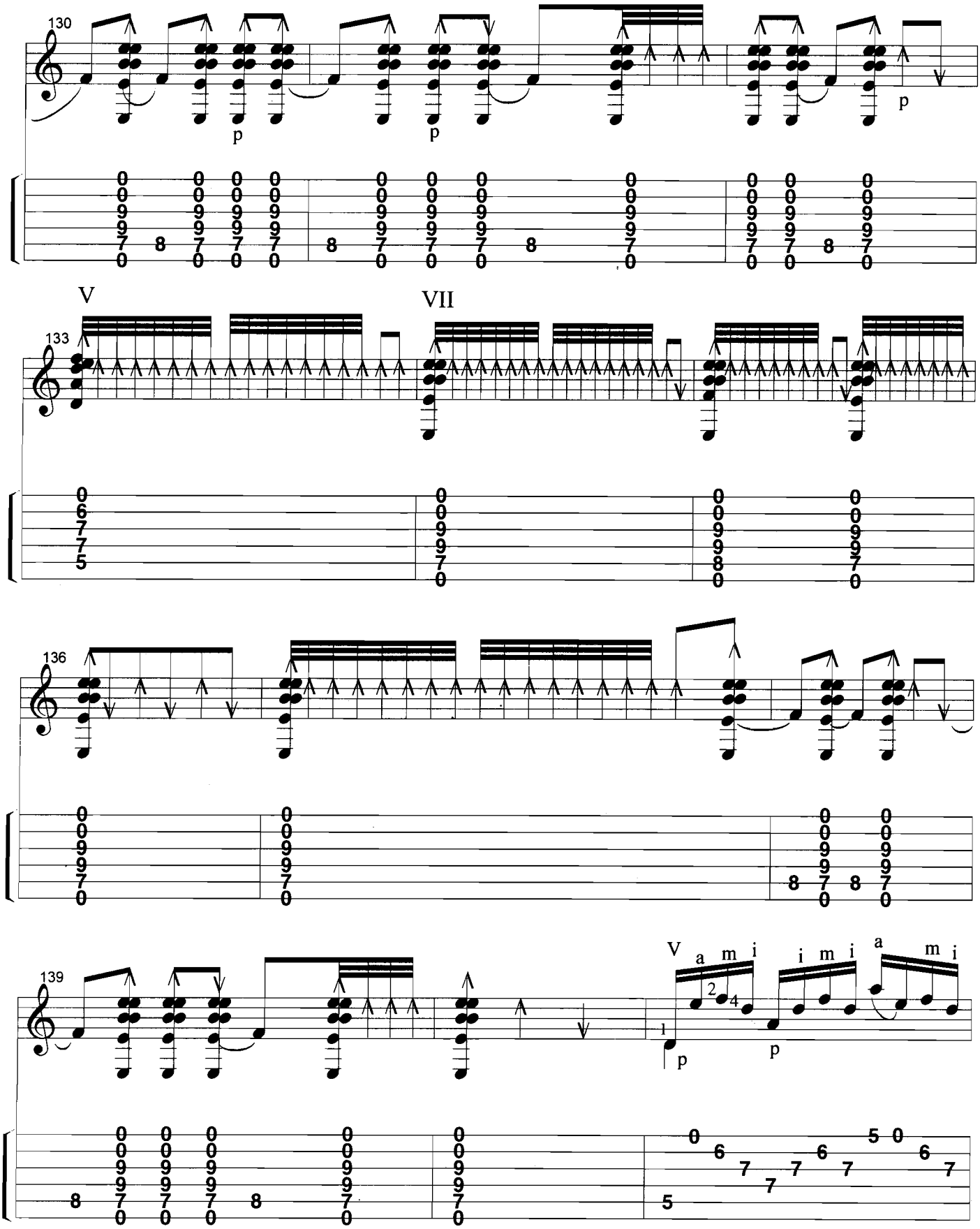
G
Dm
124
E
Am
G
F
127
VII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p
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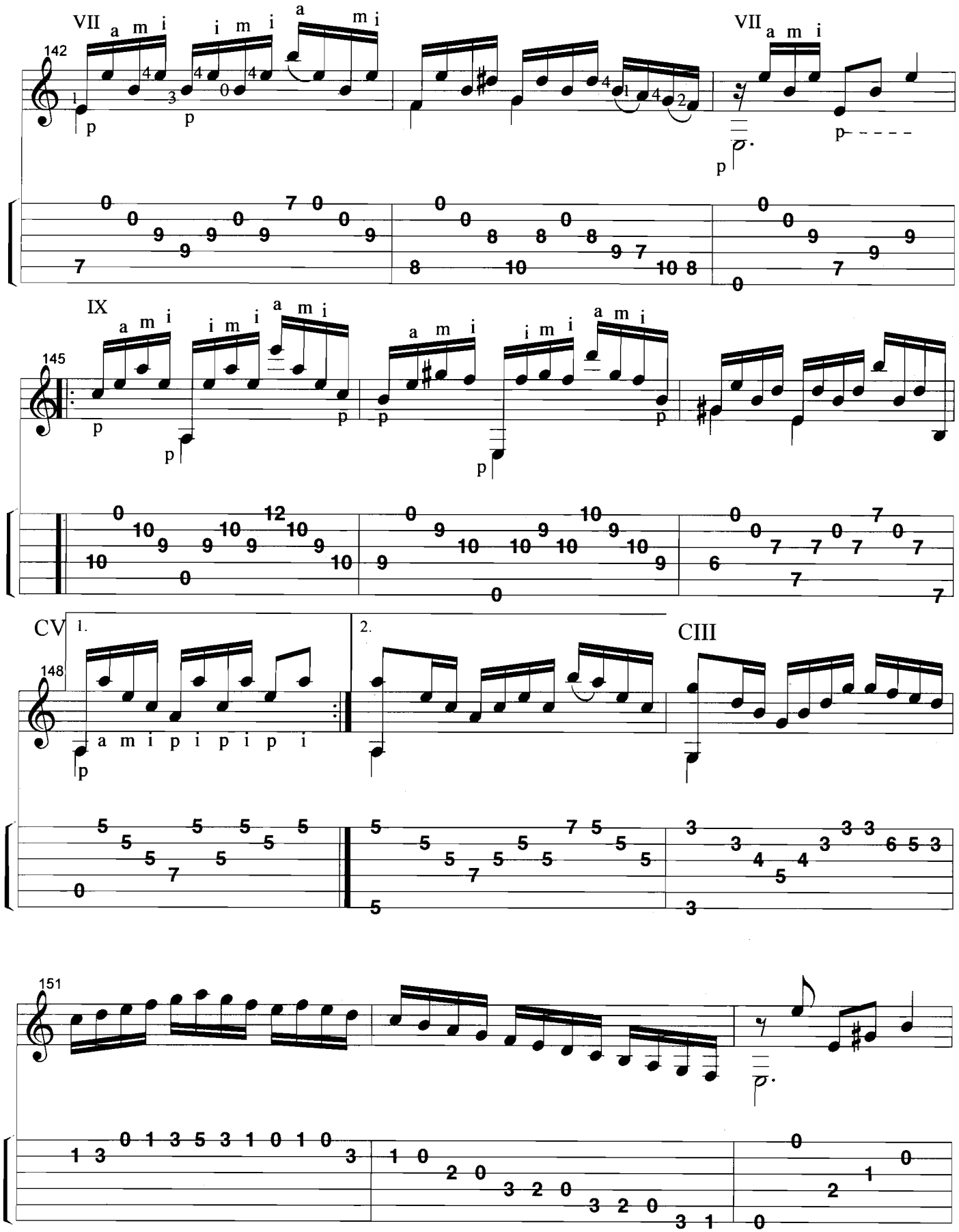
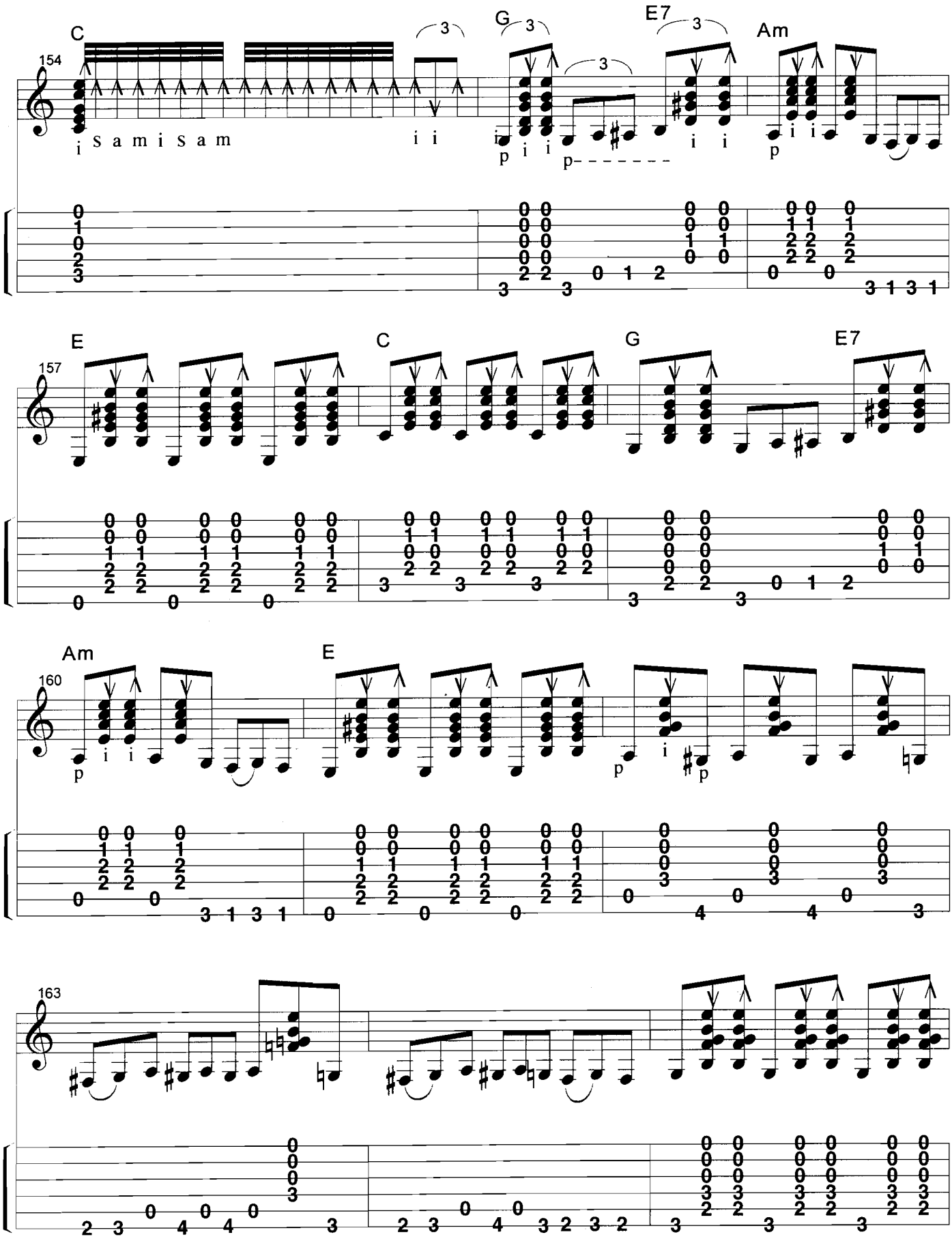
p
V
VII
133
136
139
V a m i
i m i
a m i
p
p


VII
142
IX
145
CV
1.
2.
CIII
148
151


C
G
E7
Am
154
i s a m i s a m
i i
i
p i i
p- - - - - -
i i
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C
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E7
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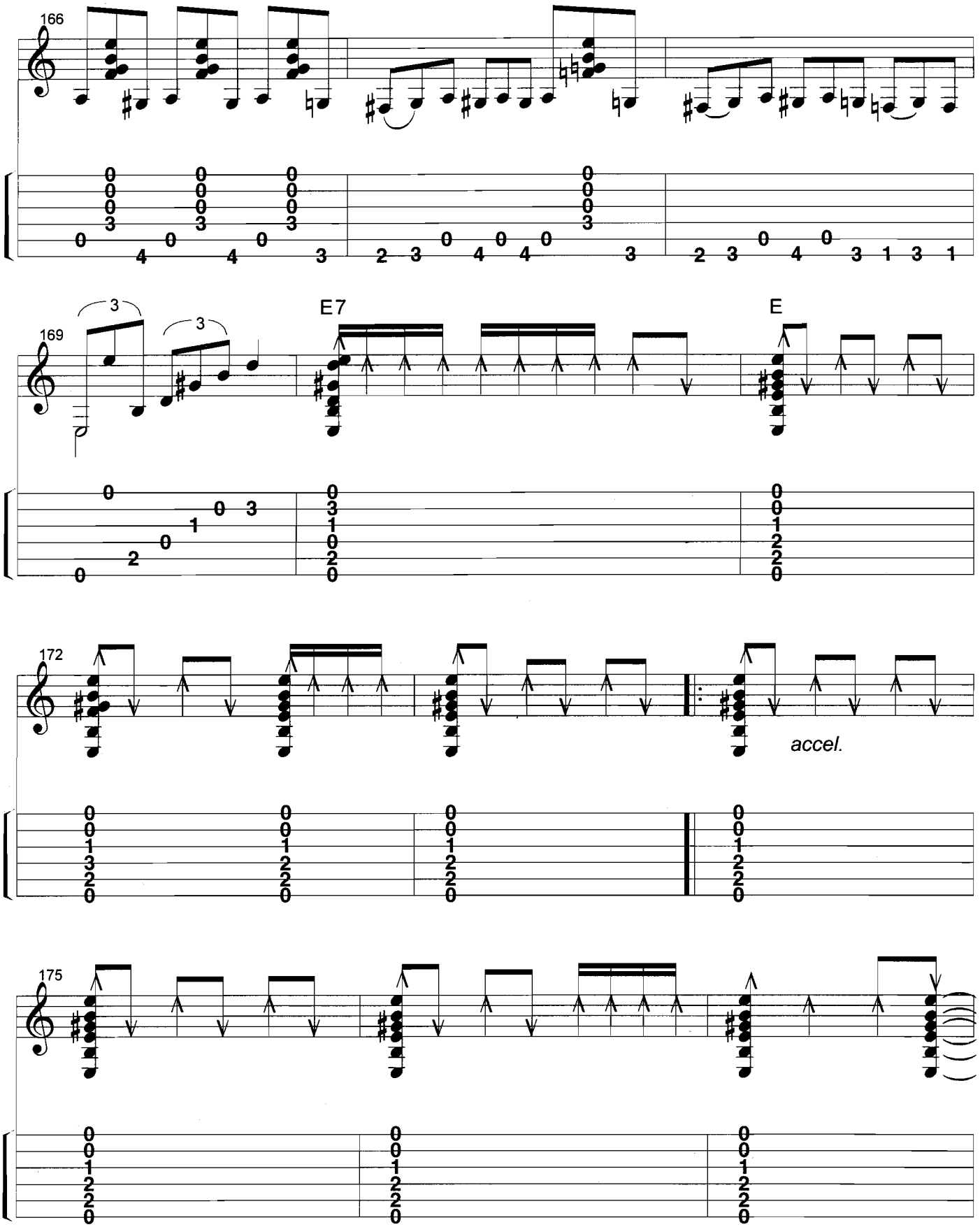
p
i
p
p
163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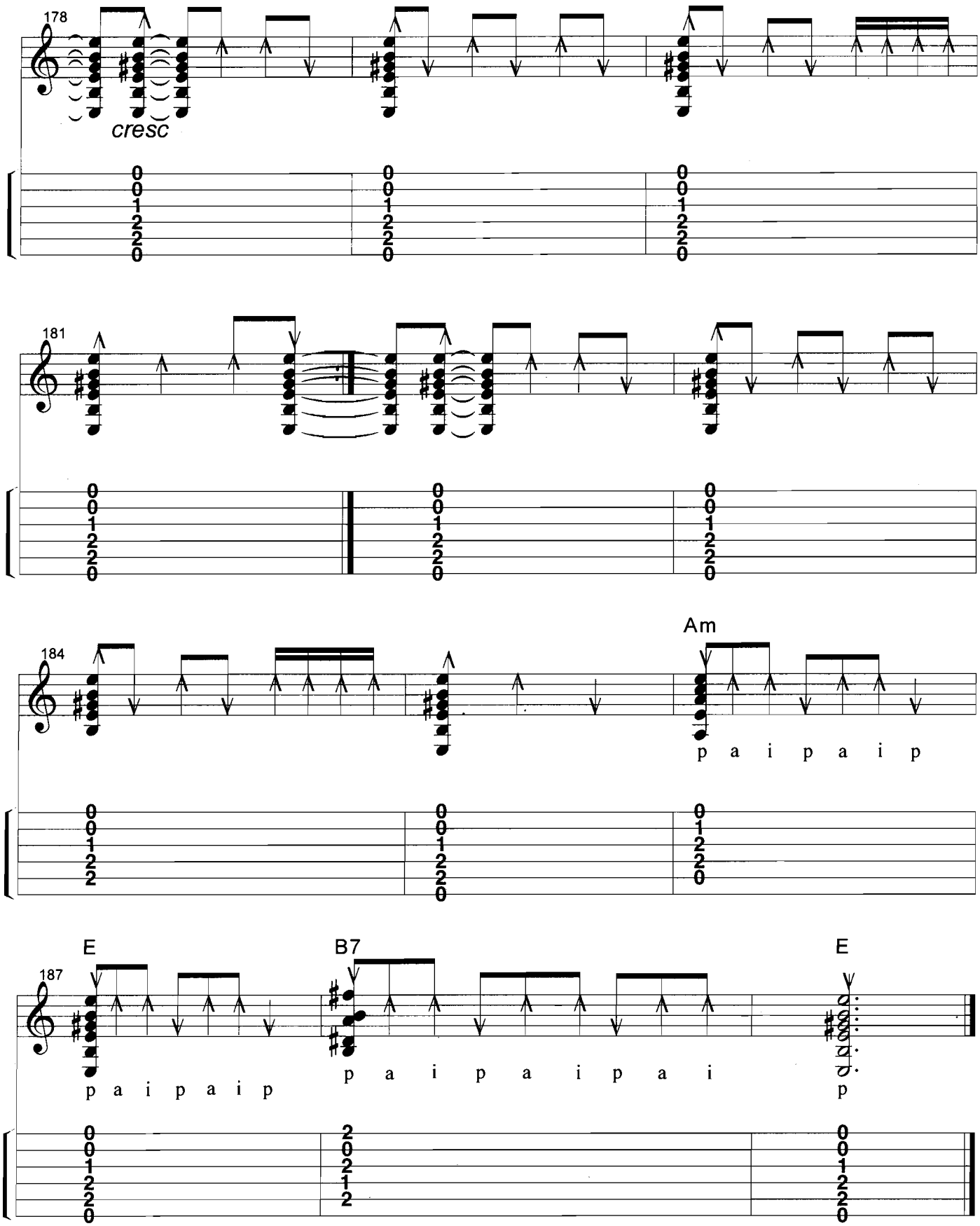
169
E7
E
172
accel.
175


178
cresc
181
184
Am
p a i p a i p
187
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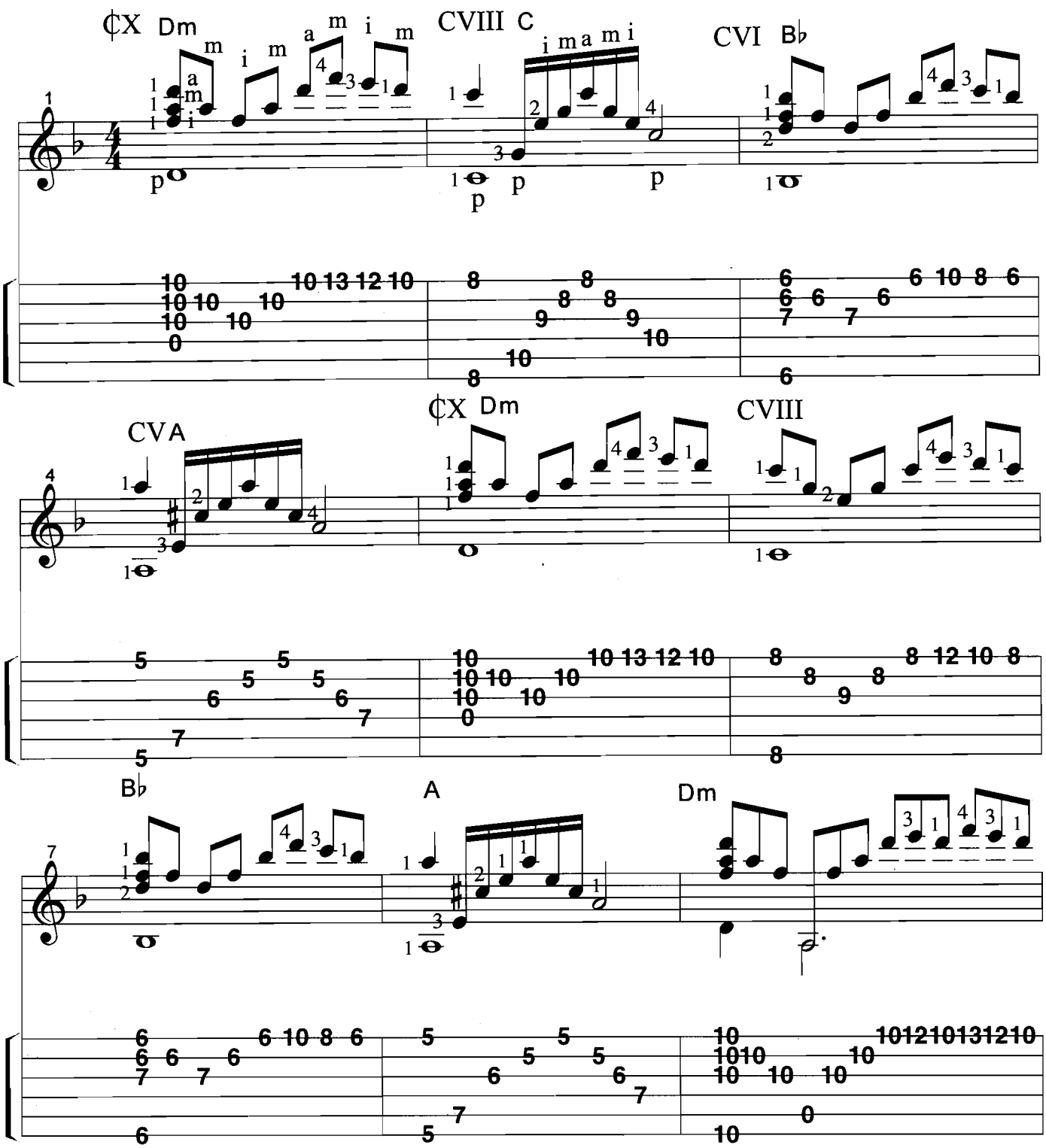
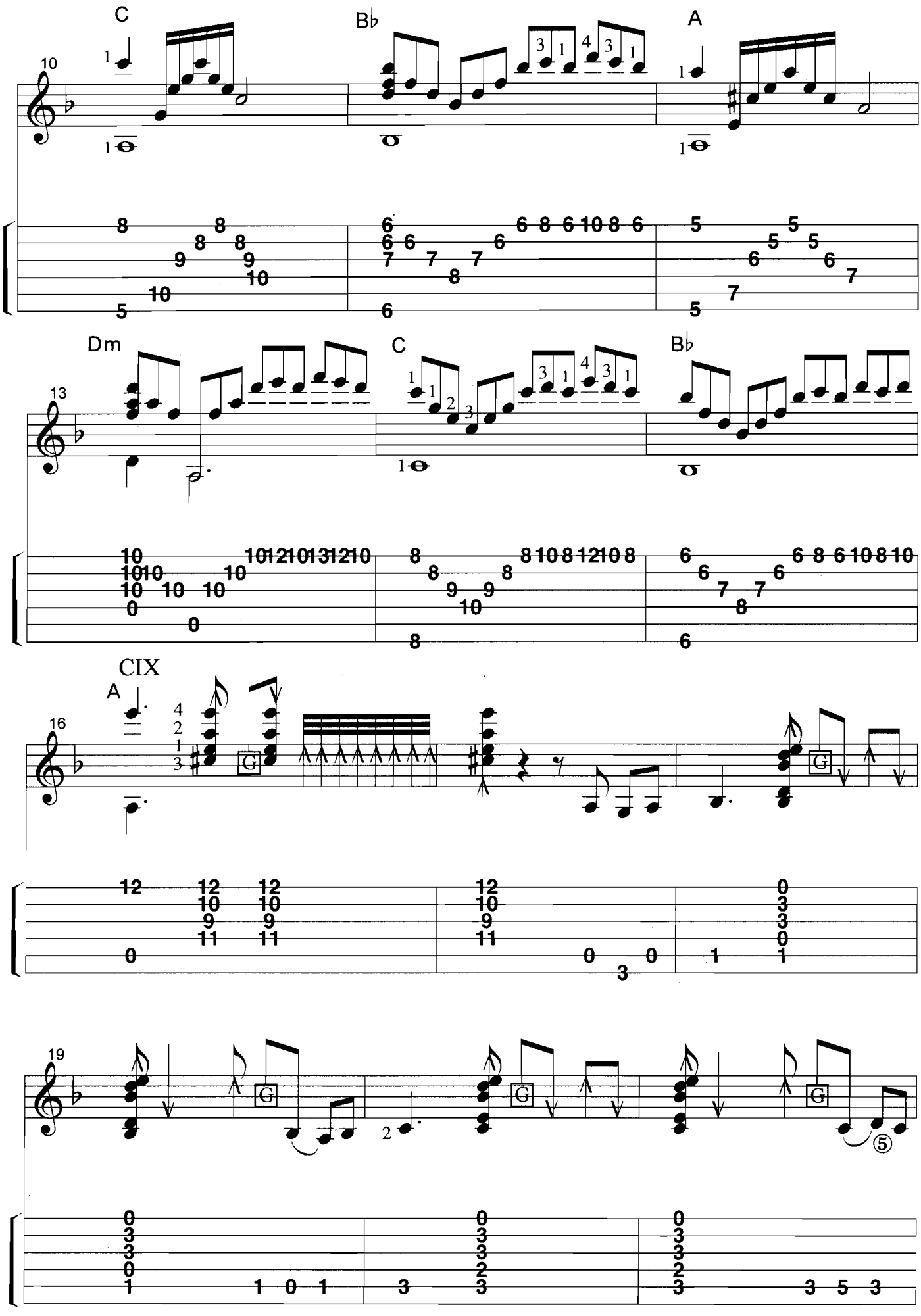
B7
E
p a i p a i p
p a i p a i p a i
p

CUEVA GITANA

(Tangos)

Juan Serrano




C
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10
Dm
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B♭
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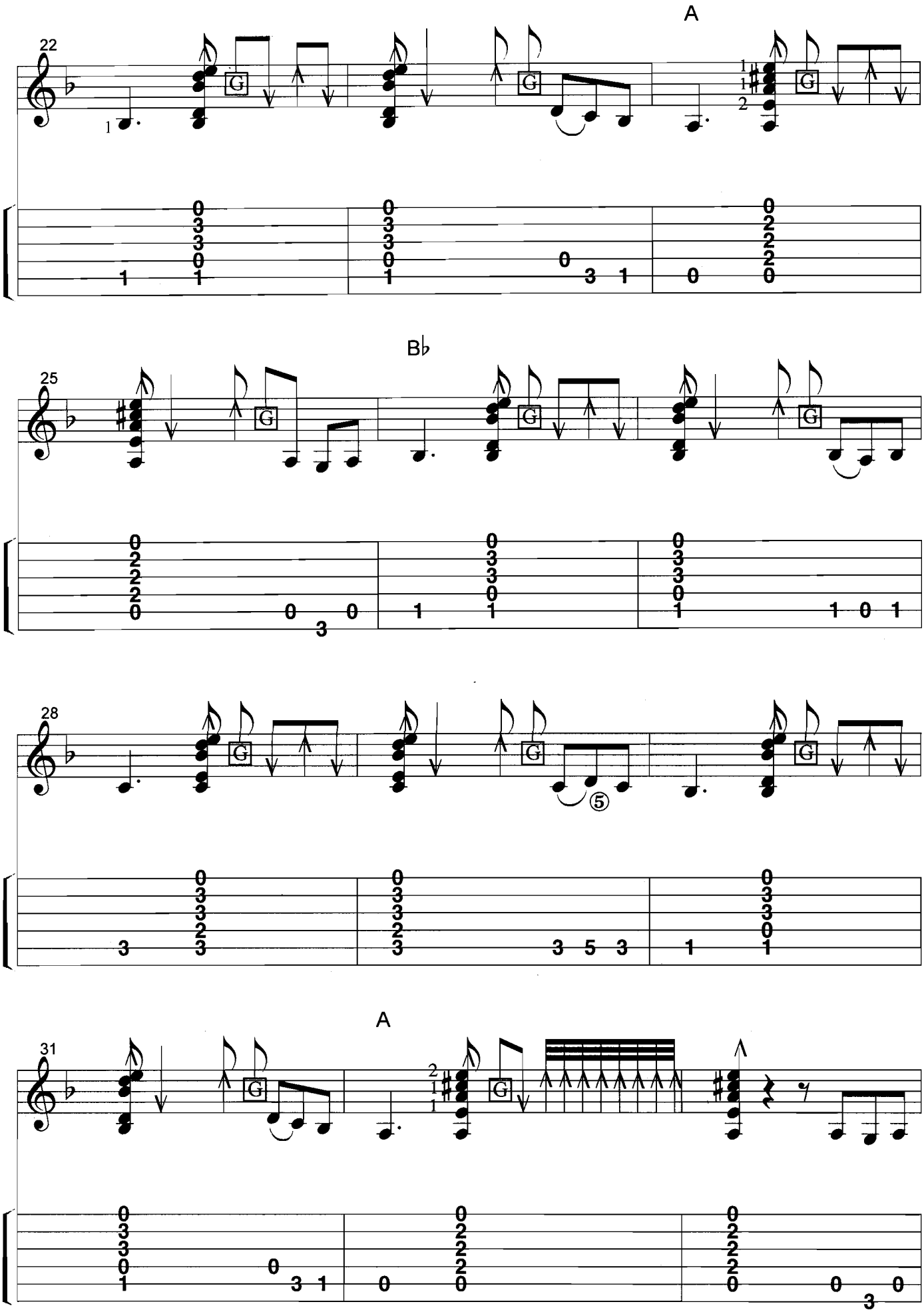
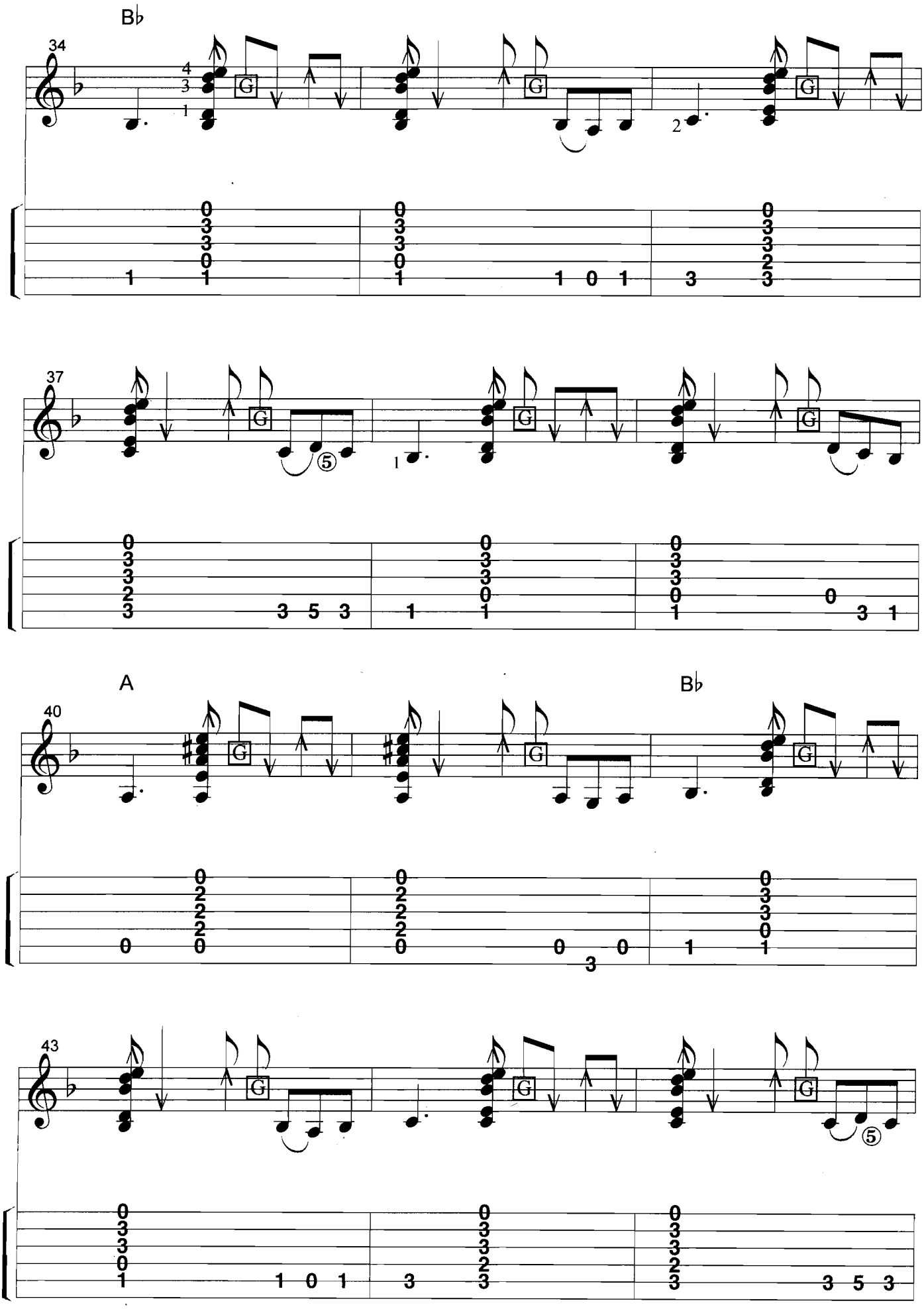
19


A
22
B♭
25
28
A
31


B♭
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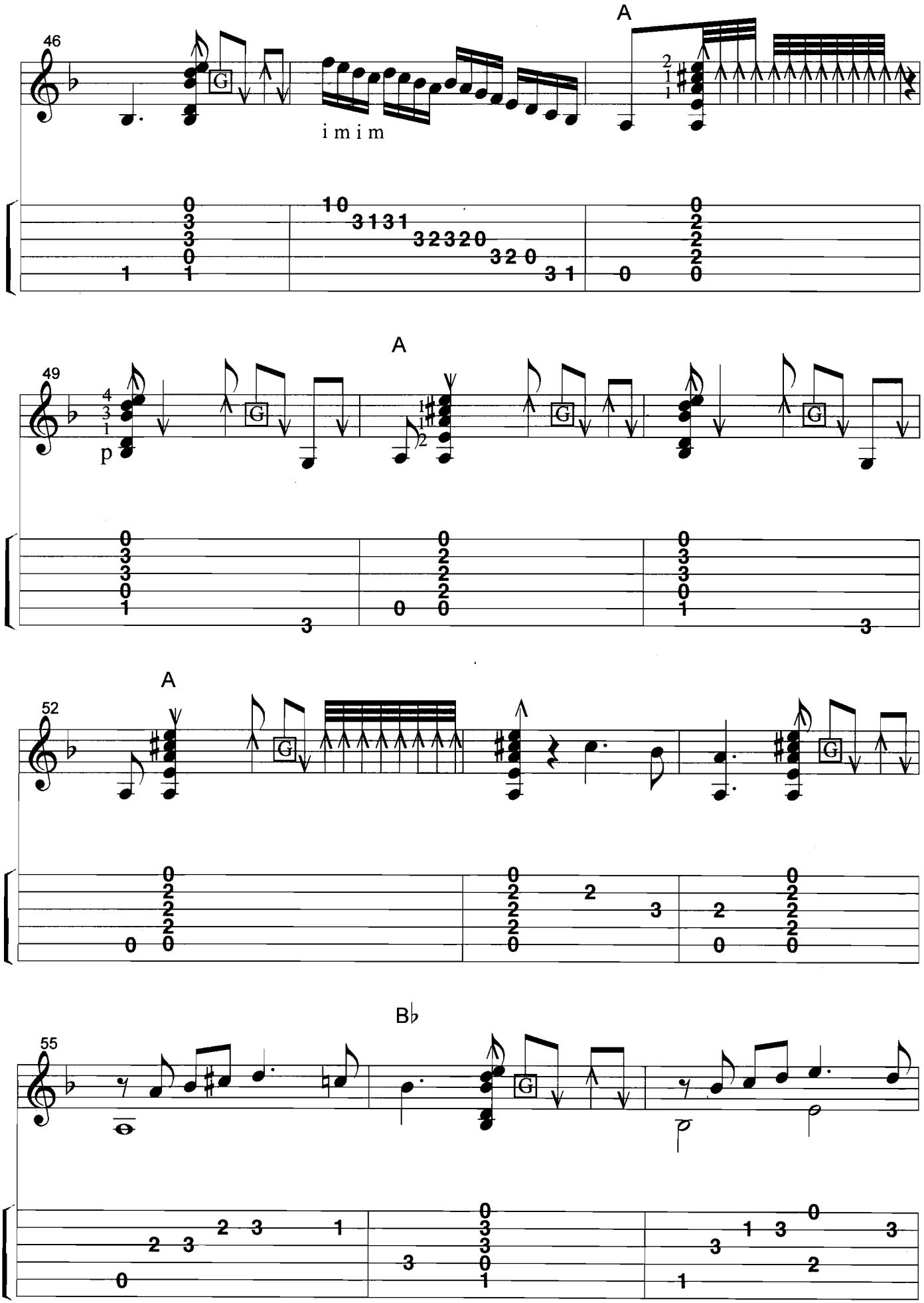
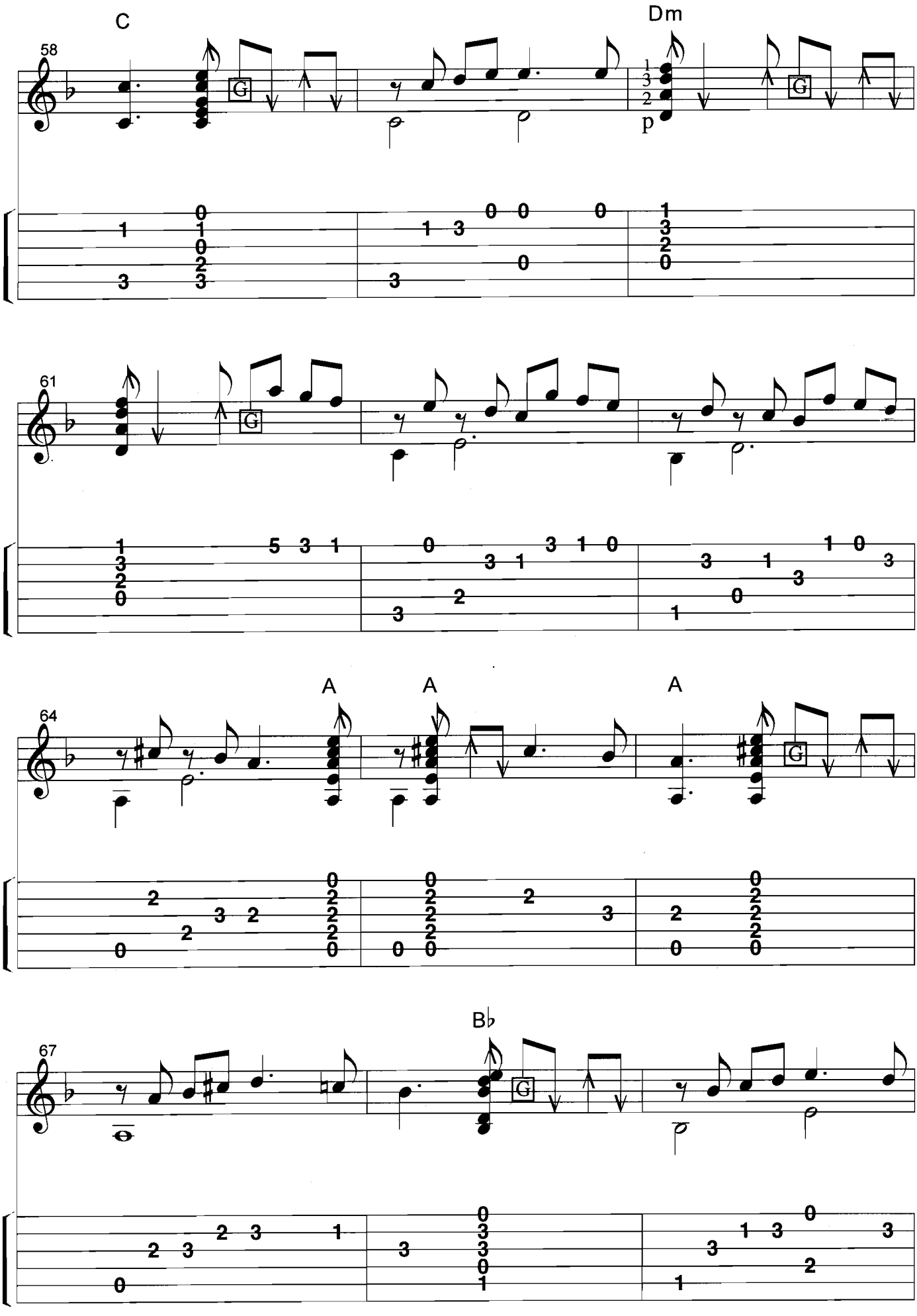
A
B♭
40
43


46
A
i m i m
49
A
p
52
A
55
B♭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Dm
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G
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A
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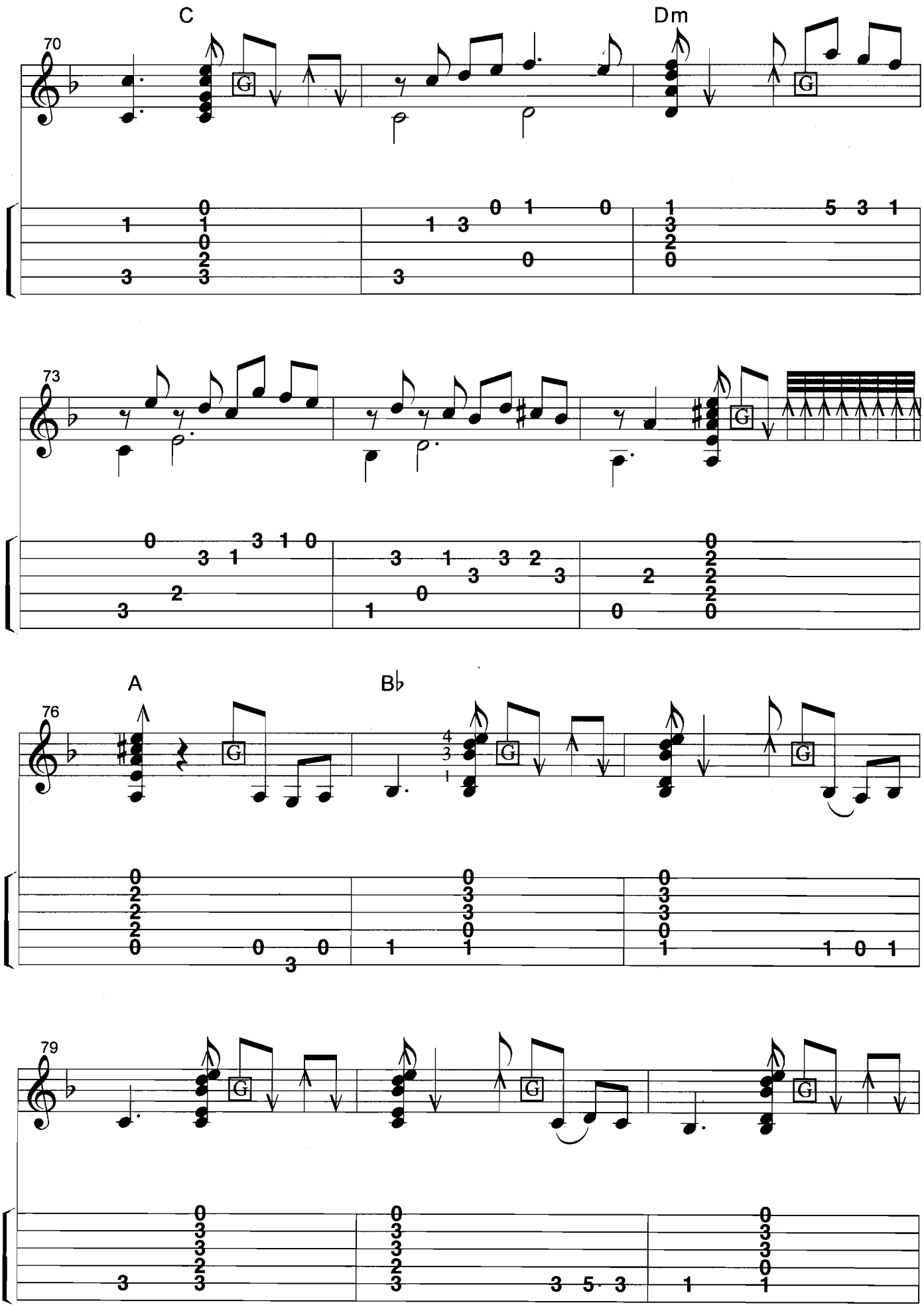
A
64
Bb
67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Dm
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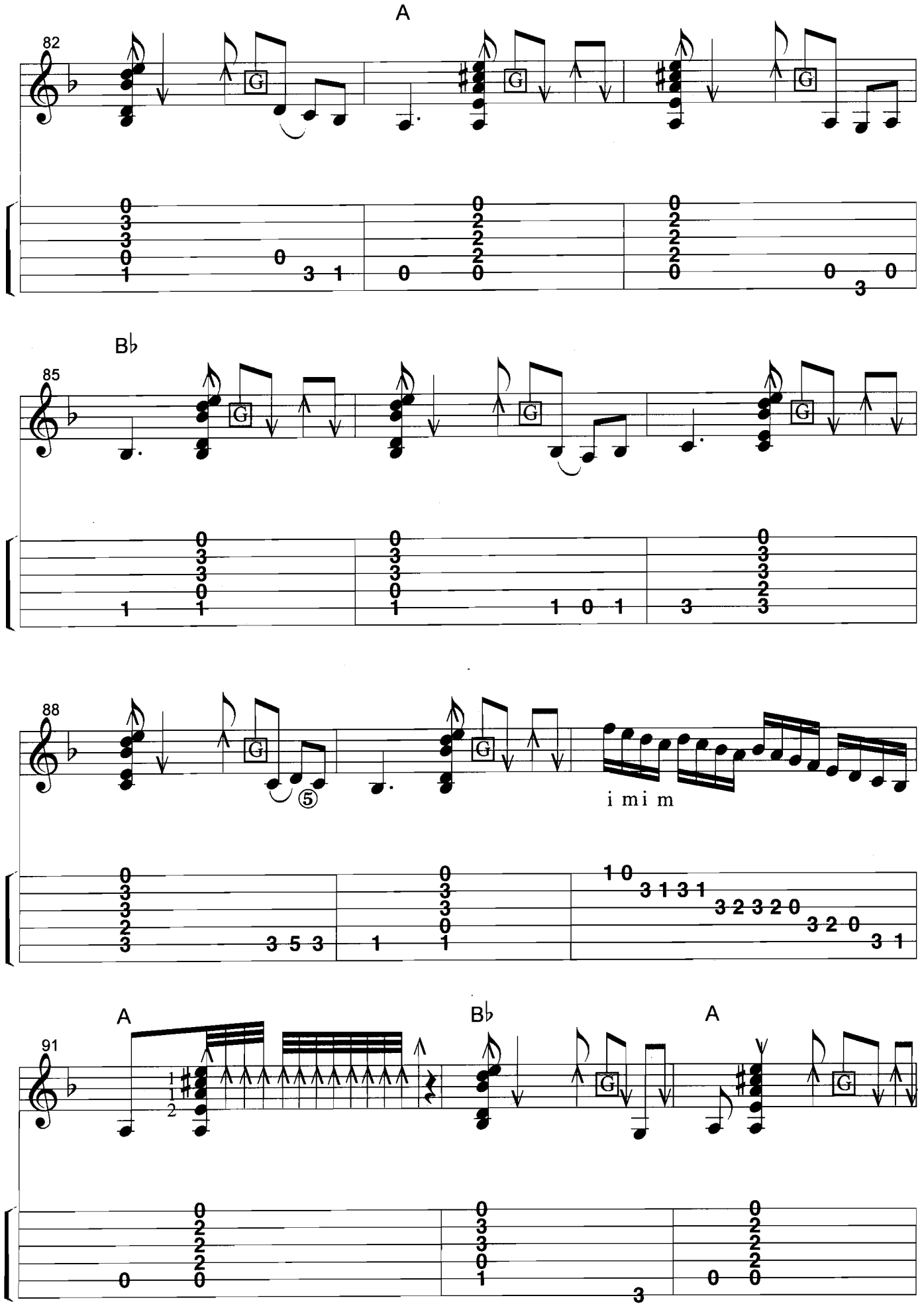
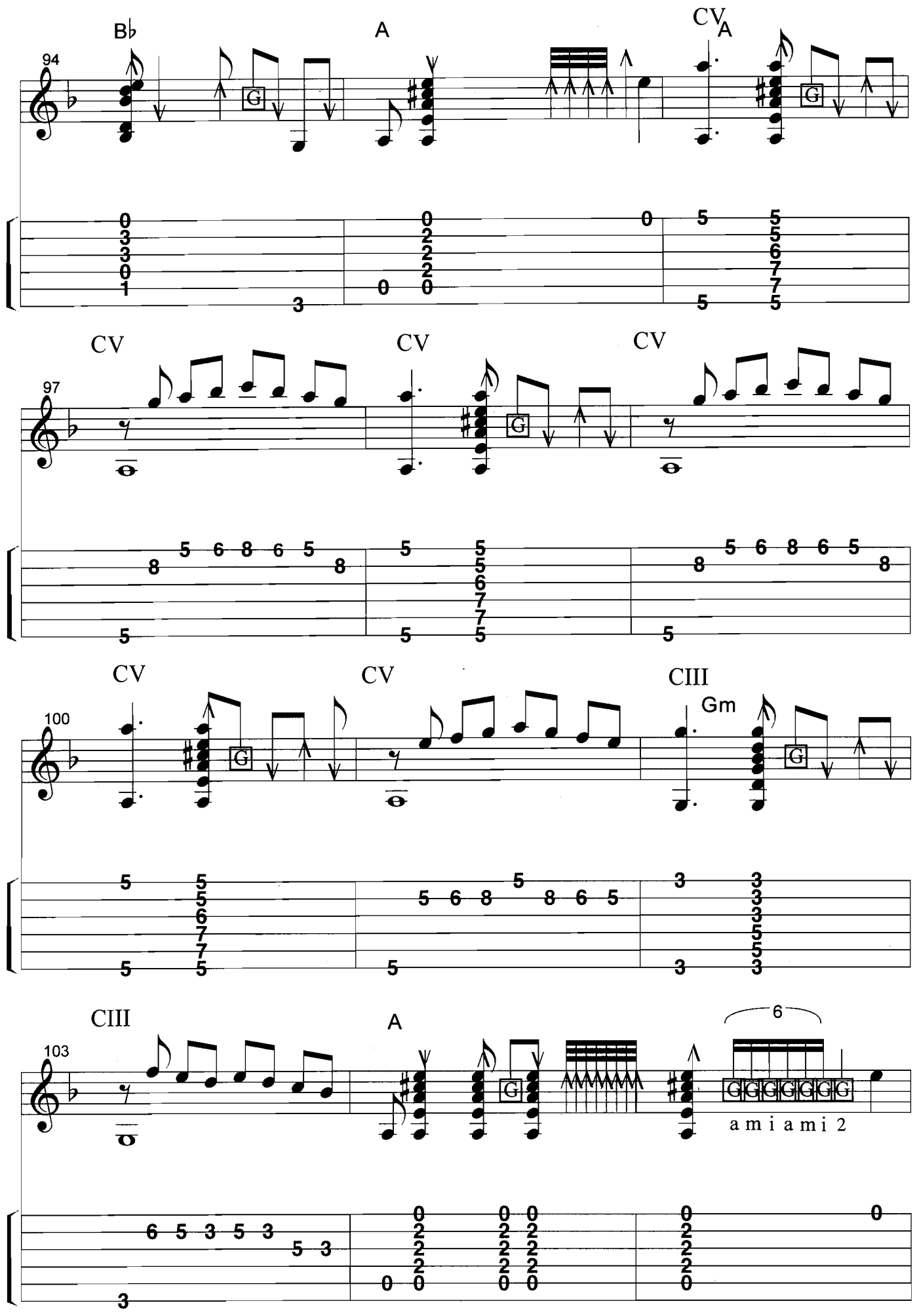
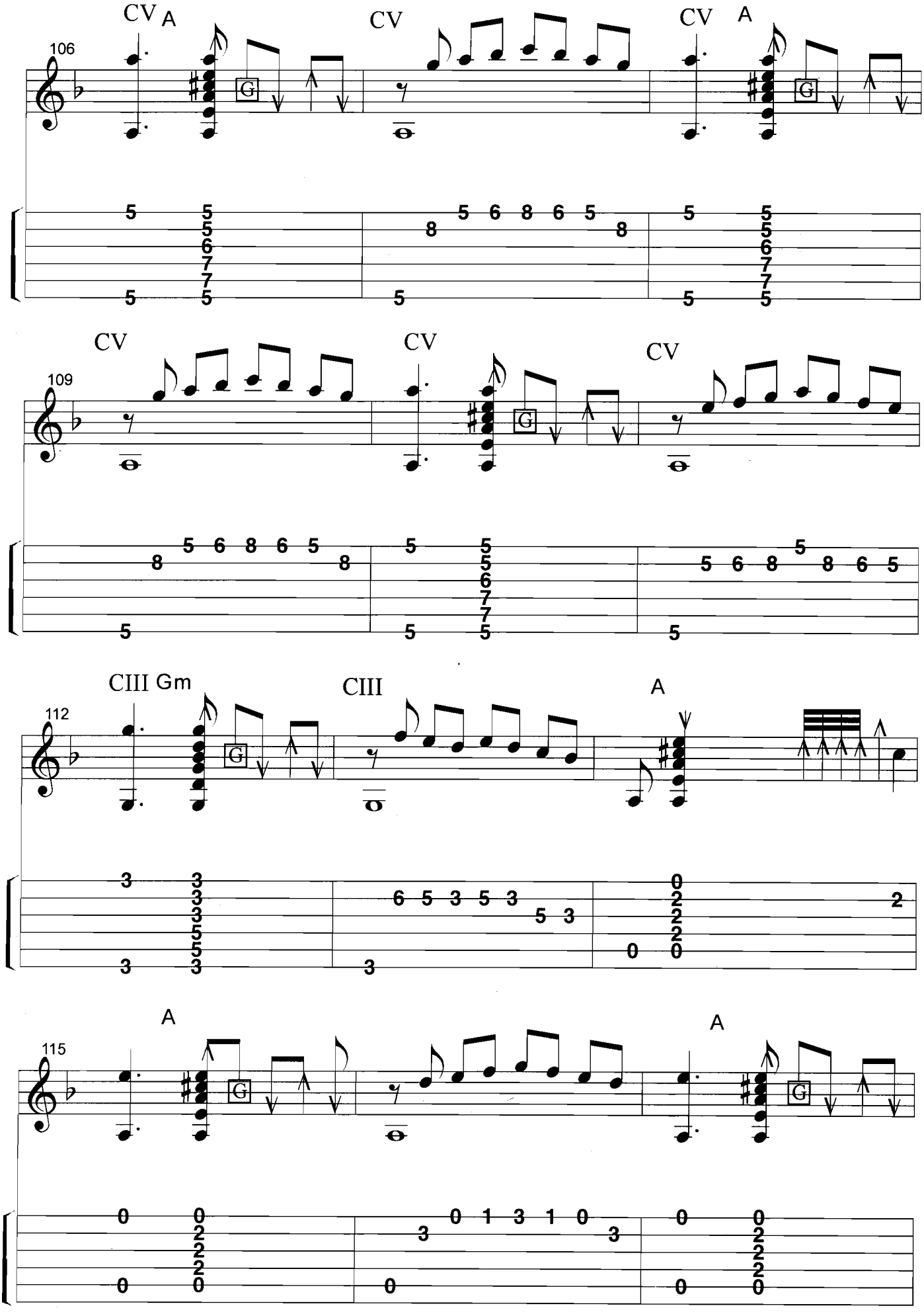
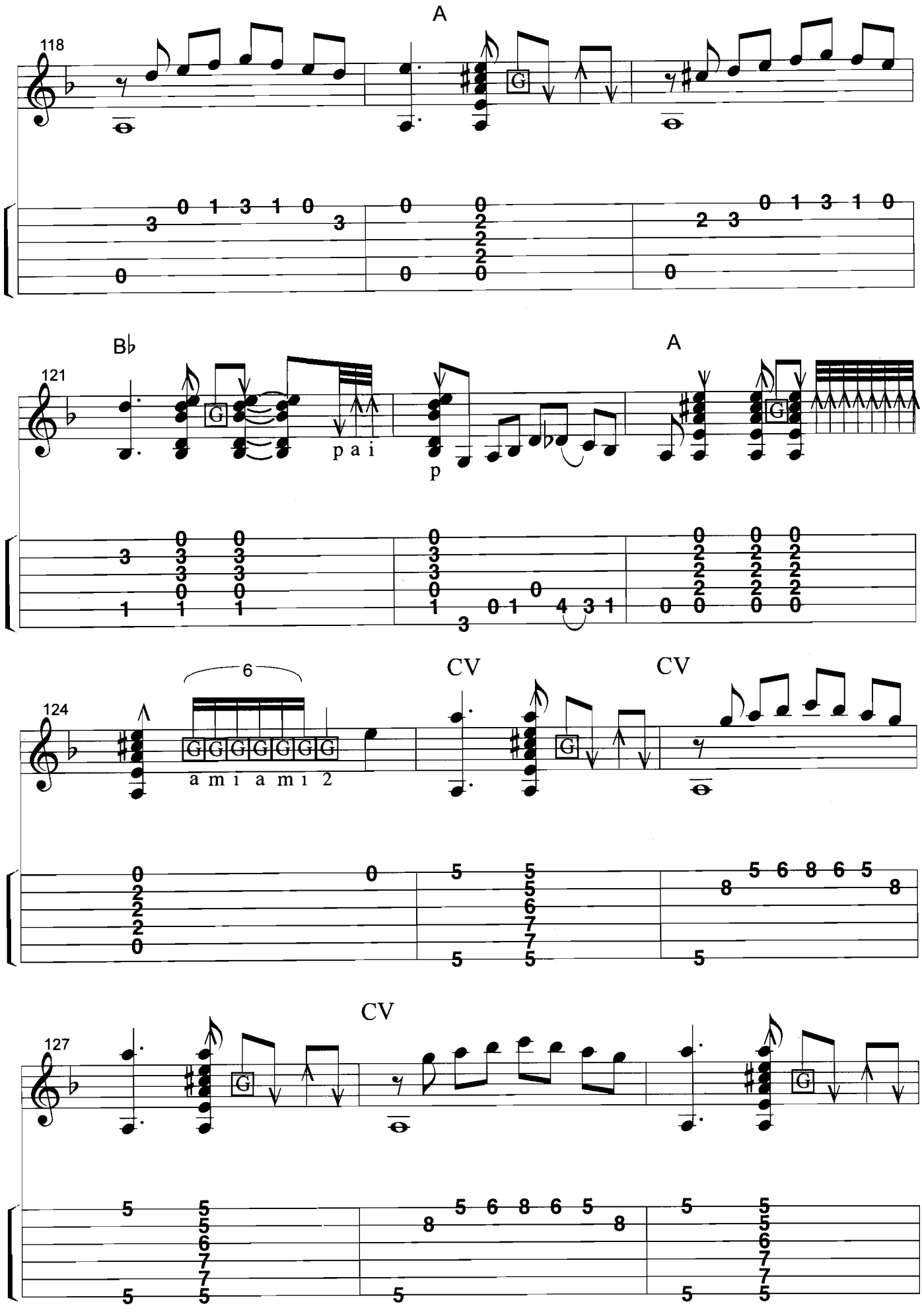
73
A
B♭
76
79


A
82
B♭
85
88
i m i m
A
B♭
A
91


B♭
A
CV
A
94
G
CV
CV
CV
97
CV
CV
CIII
Gm
100
CIII
A
6
103
a m i a m i 2


CV A
CV
CV A
106
CV
CV
CV
109
CIII Gm
CIII
A
112
A
A
115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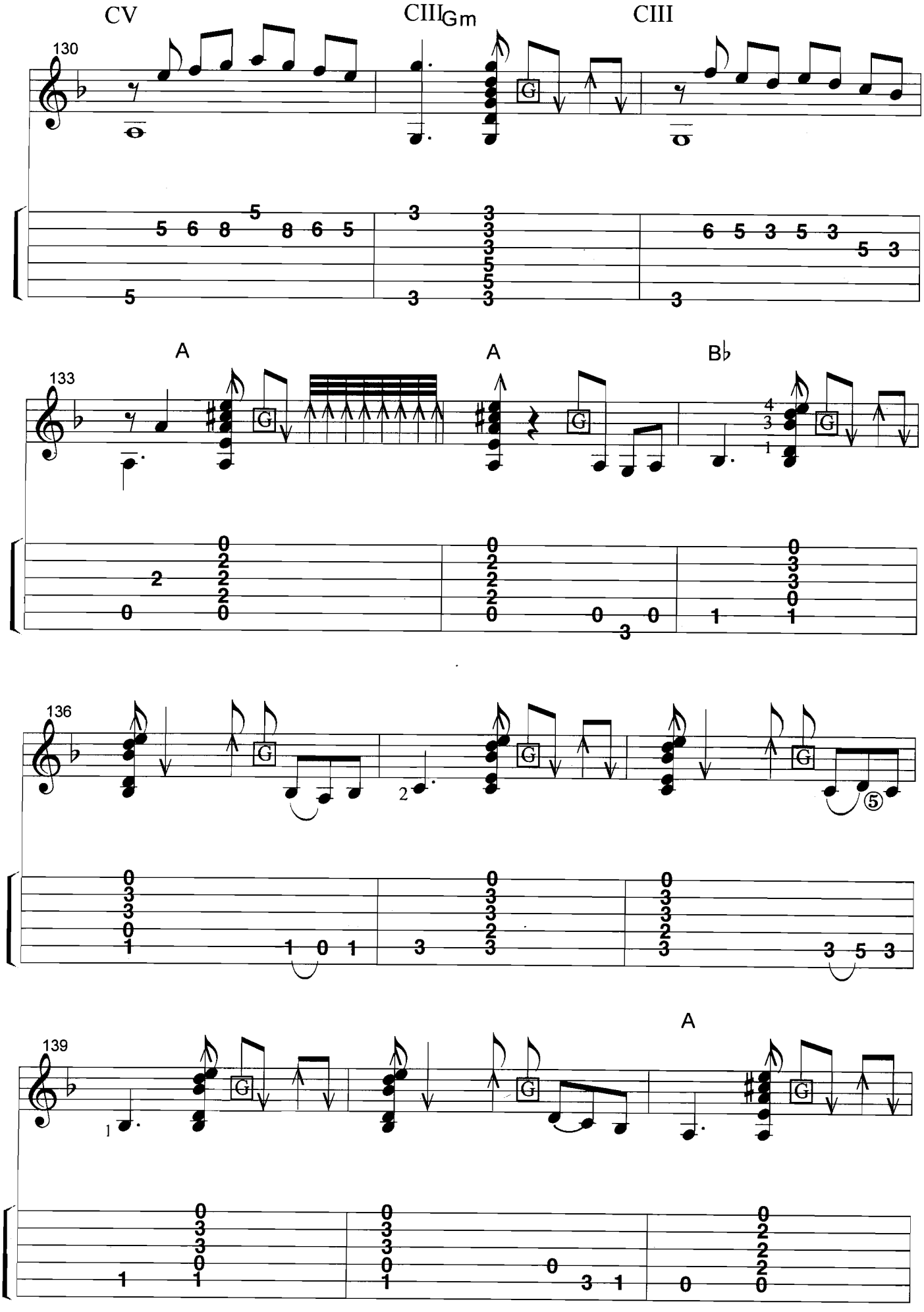
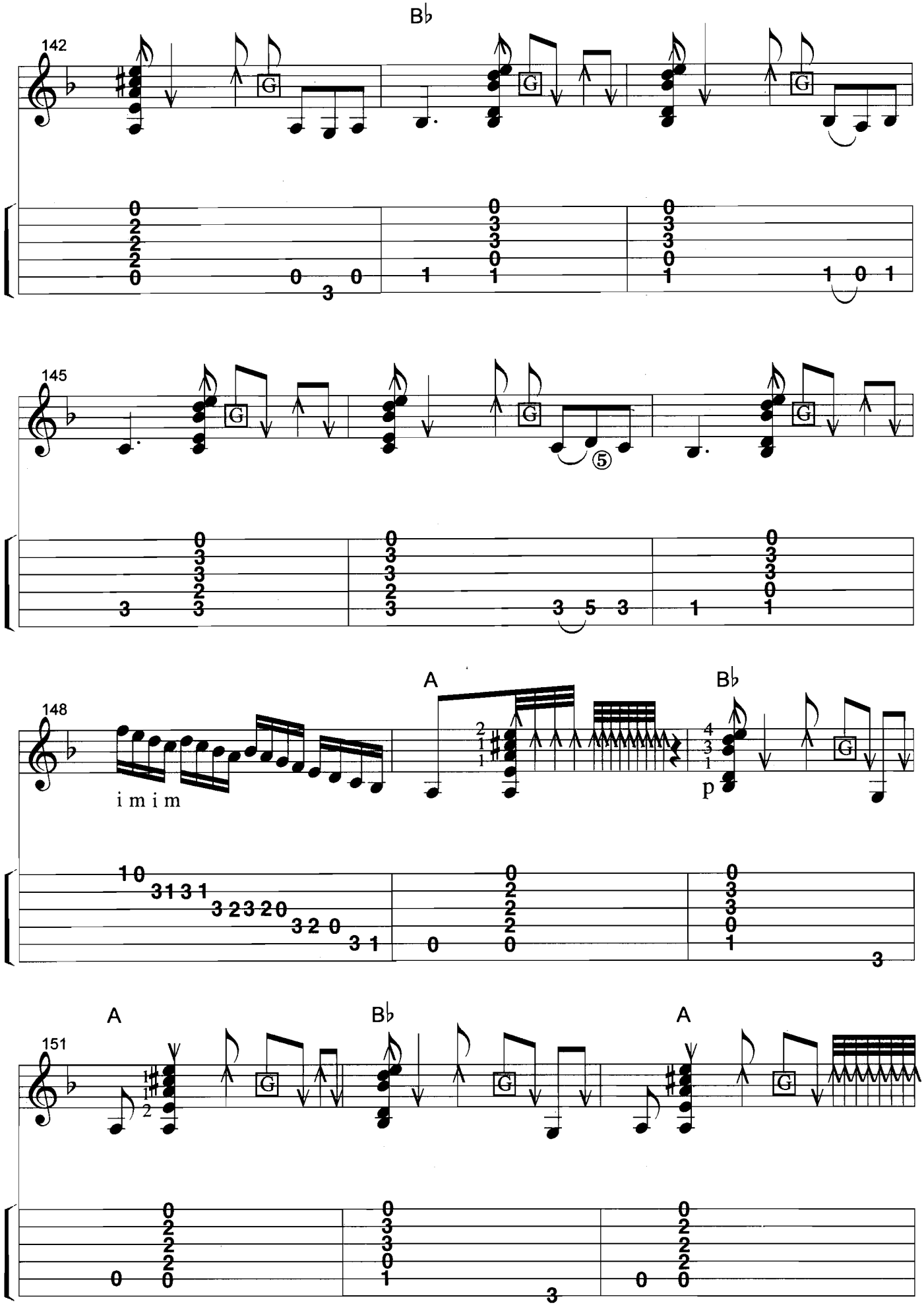
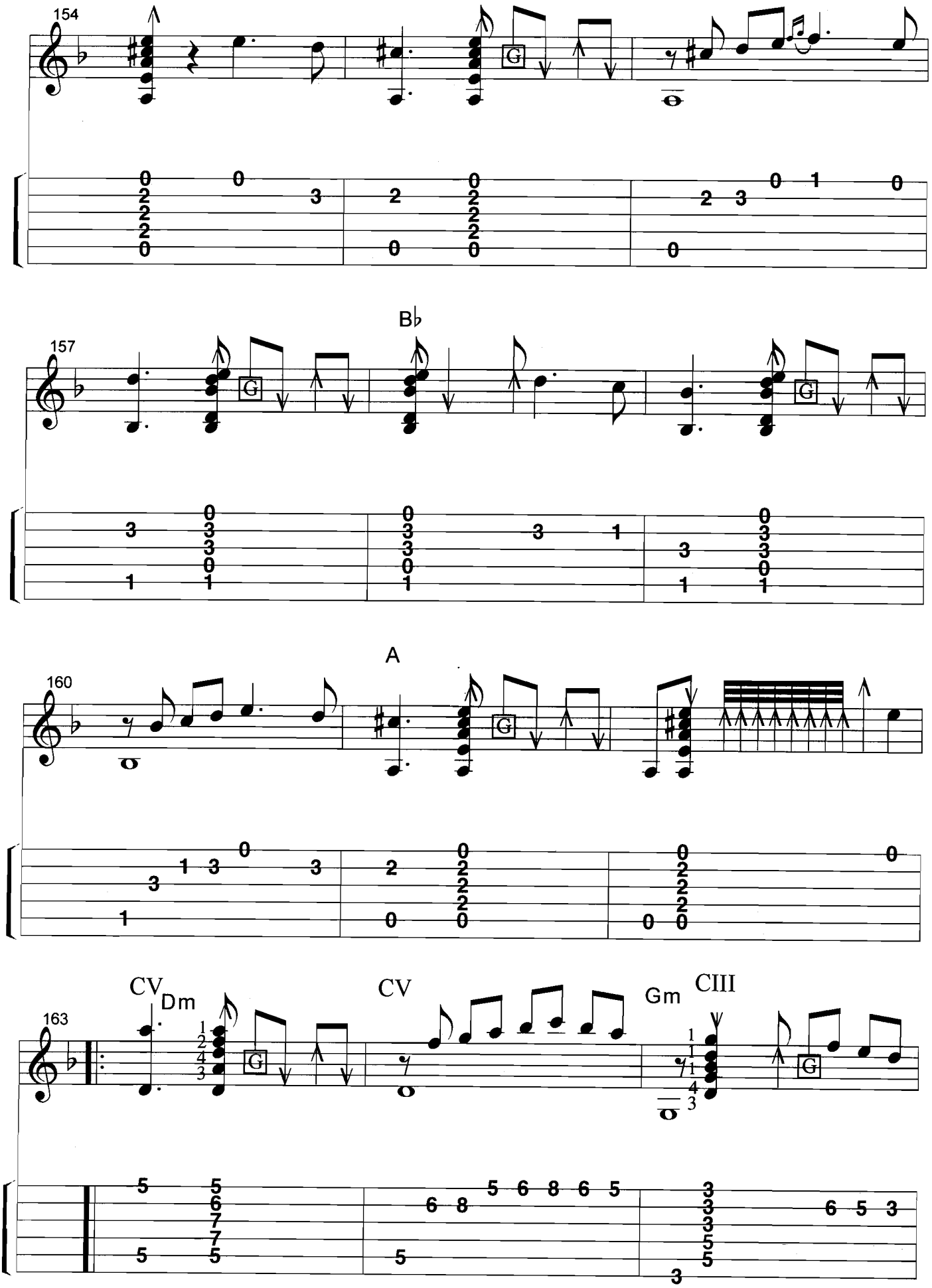
A
121
B♭
A
p a i
p
124
6
CV
CV
a m i a m i 2
127
CV


CV
CIIIGm
CIII
130
A
A
B♭
133
136
139
A


142
B♭
145
148
A
B♭
i m i m
p
151
A
B♭
A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B♭
157
A
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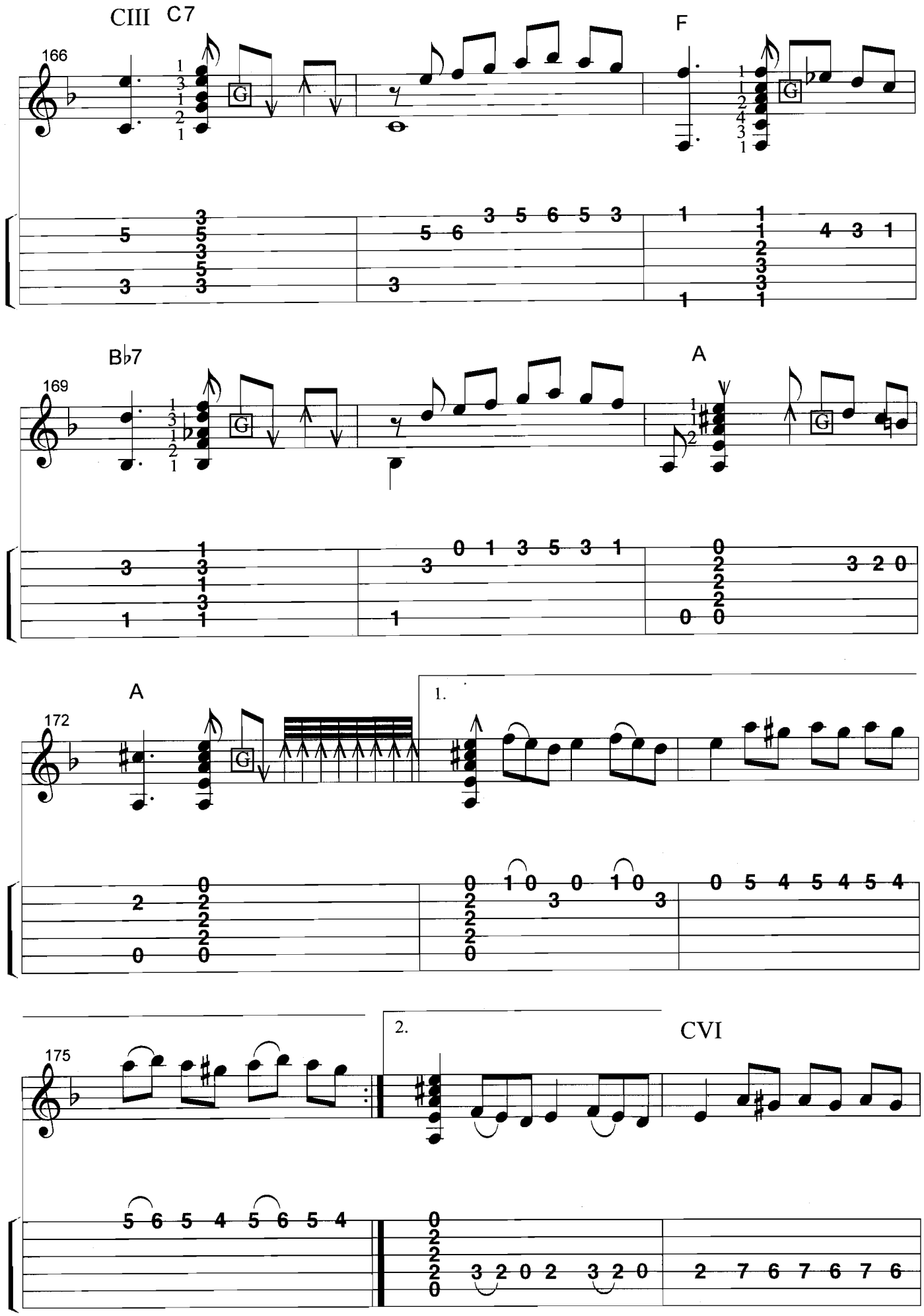
Dm
CV
Gm
CIII
163


CIII C7
166
F
Bb7
169
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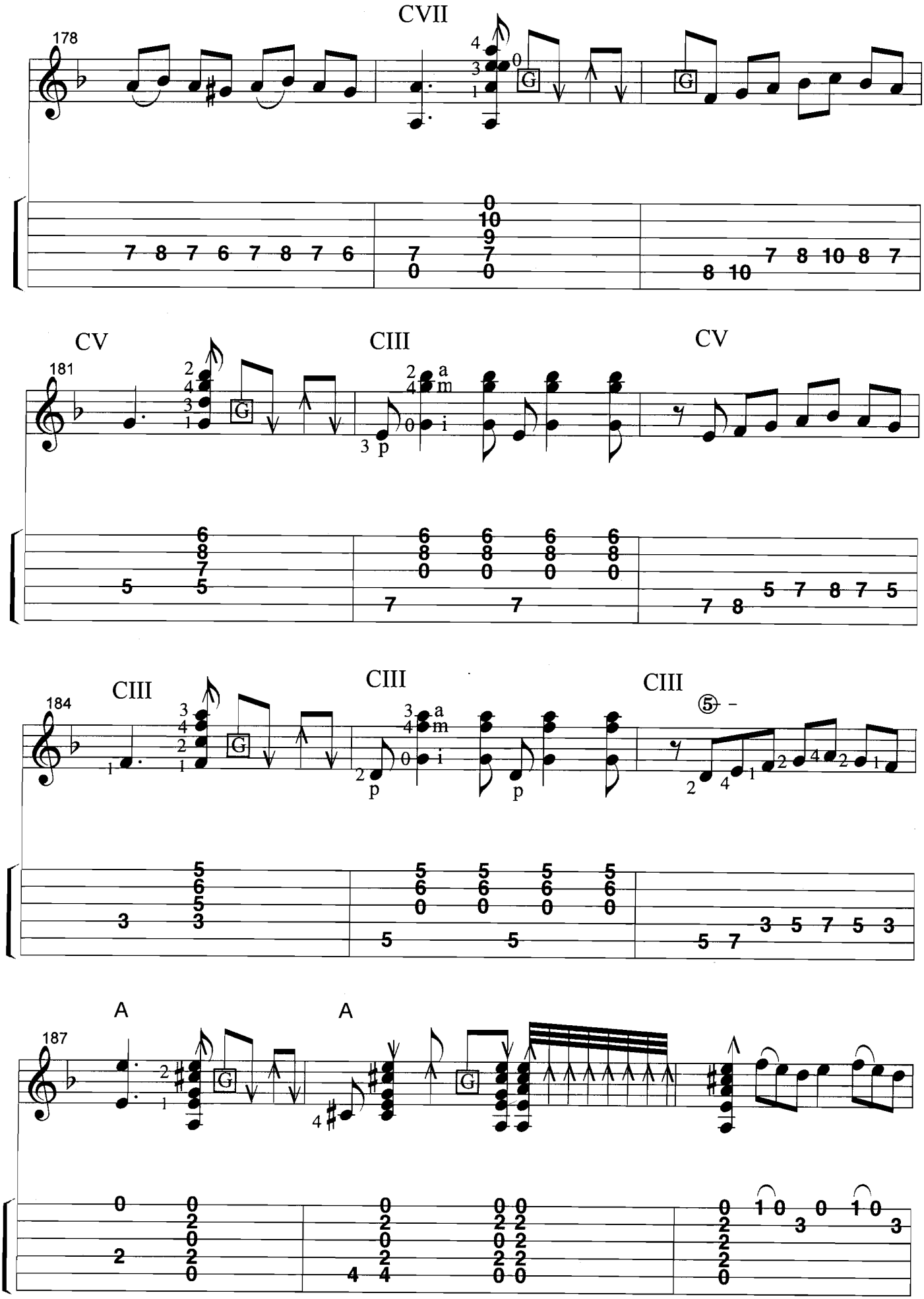
A
172
1.
2.
CVI
175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178
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CIII
CV
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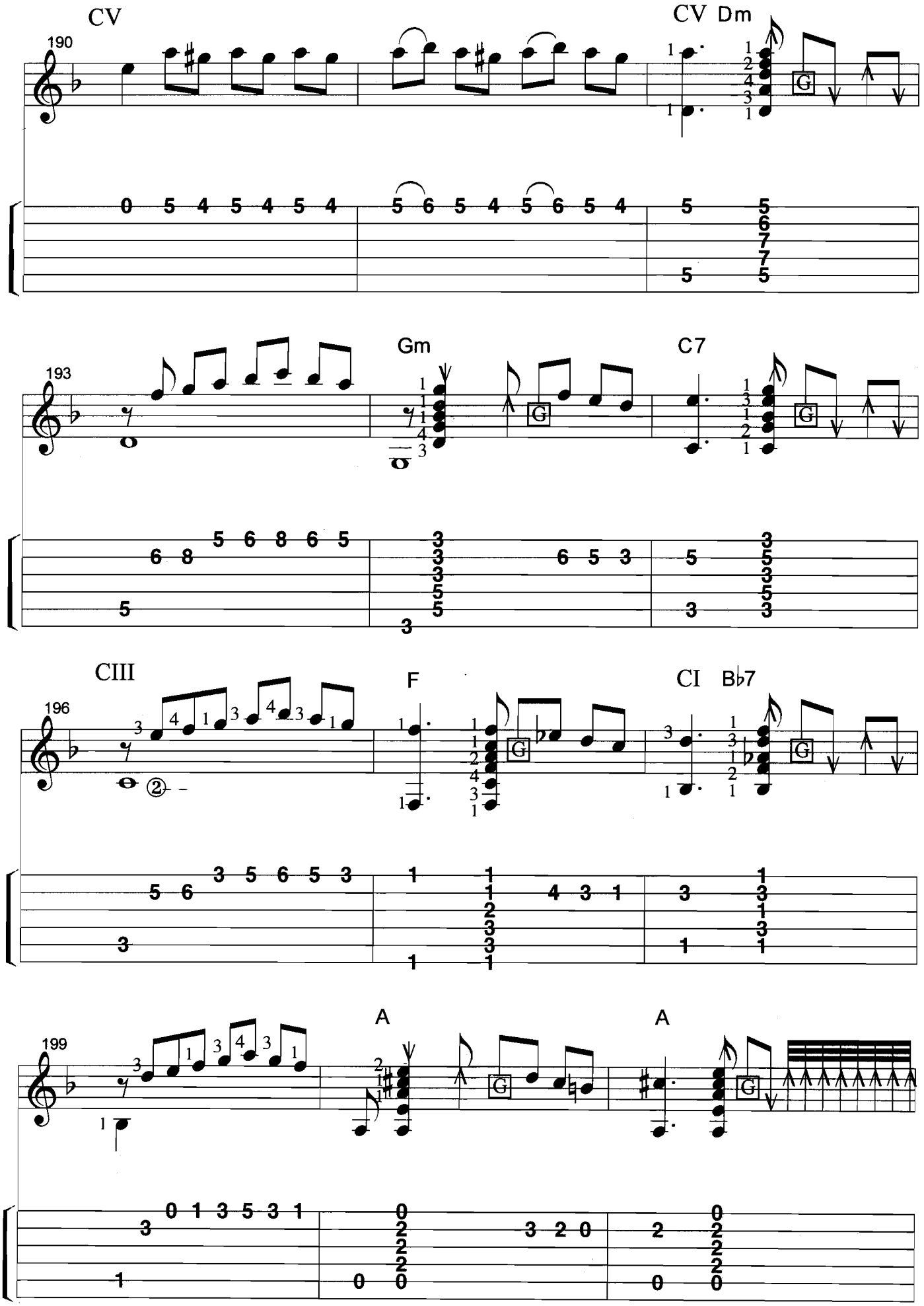
CIII
CIII
CIII
184
A
A
187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CV Dm
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Gm
C7
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CIII
F
CI B♭7
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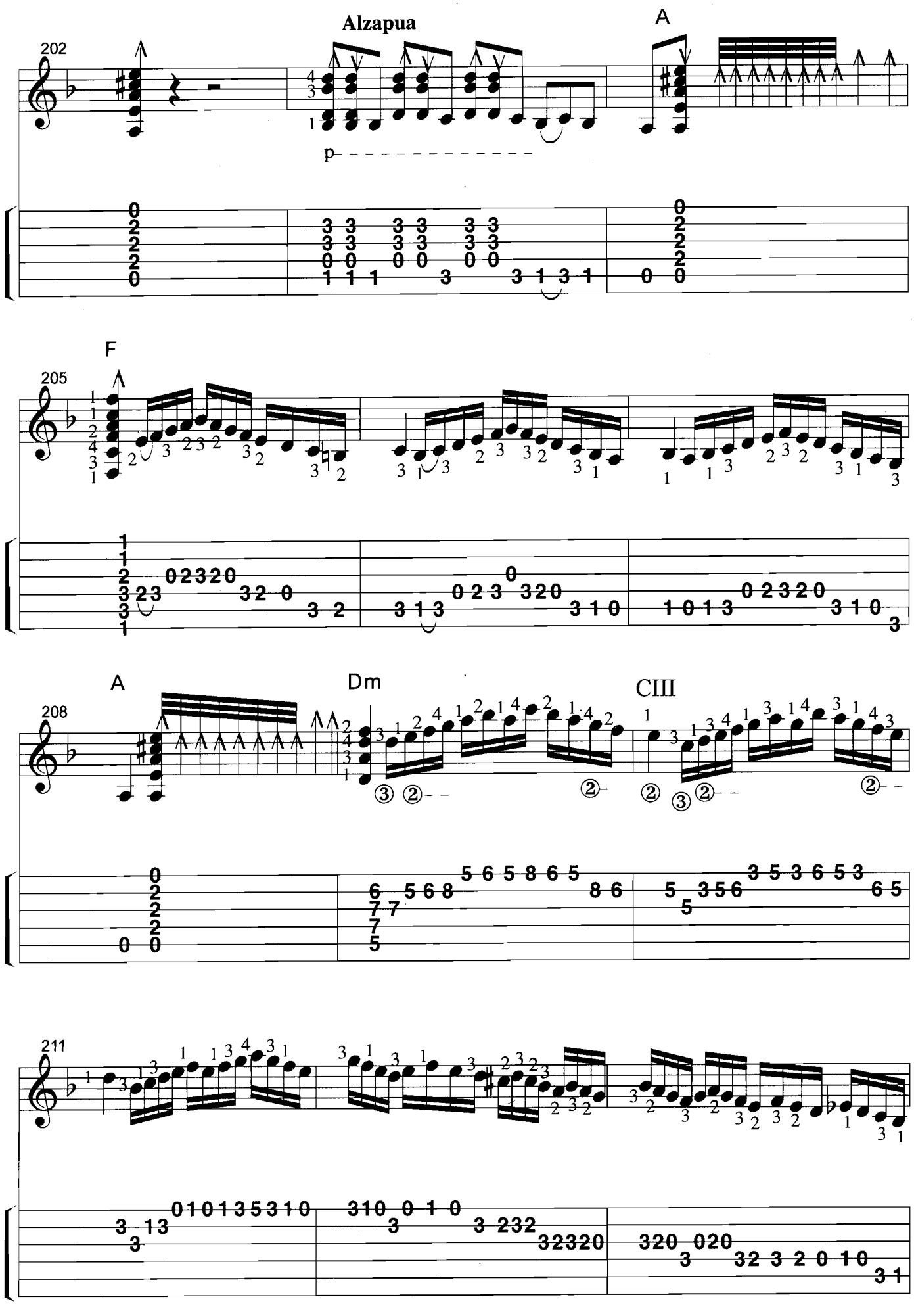
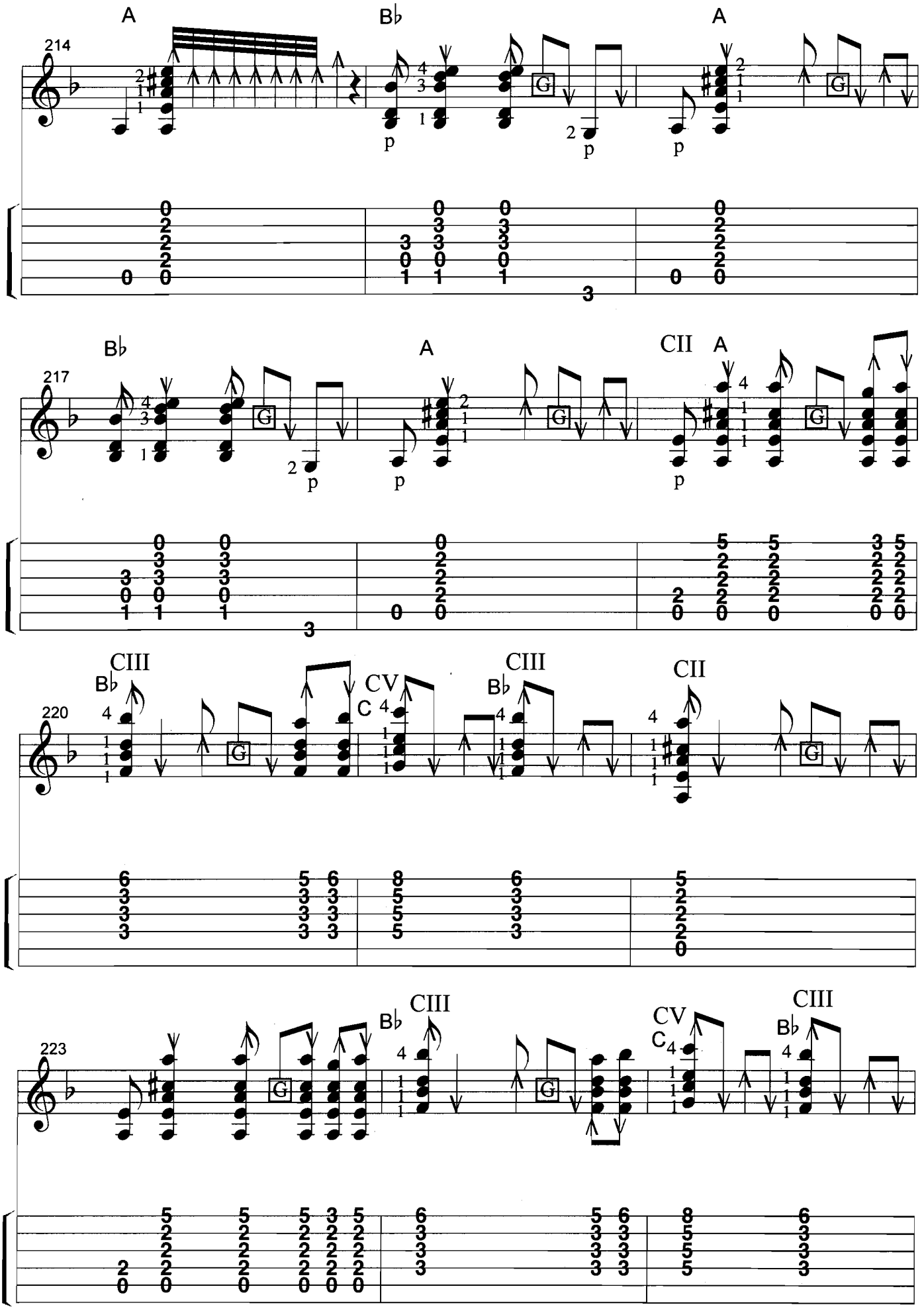
A
A
199


Alzapua
A
202
p
F
205
A
Dm
CIII
208
211


214
A
B♭
A
217
B♭
A
CII
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CV
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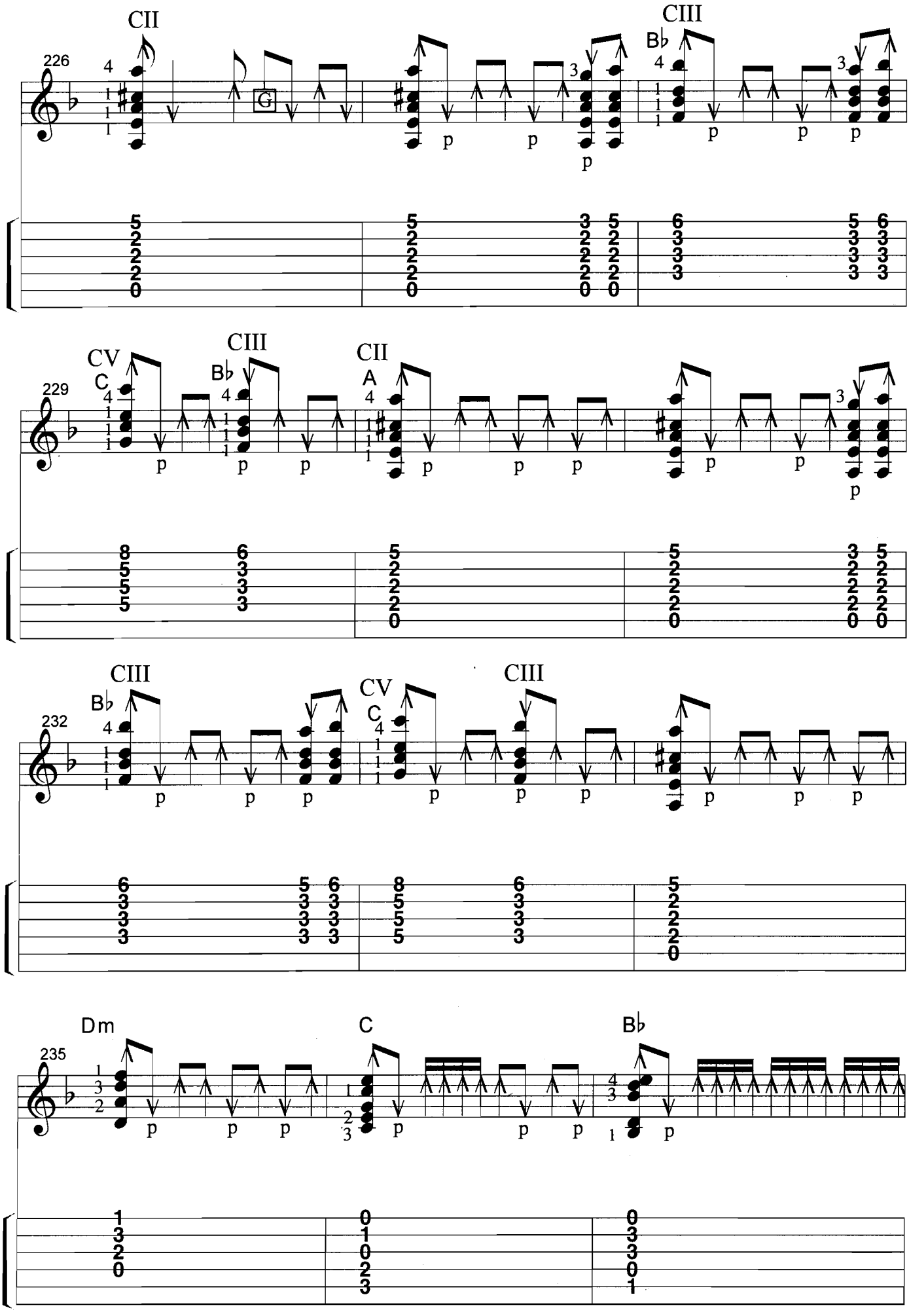
CIII
B♭
CII
223
CIII
B♭
CV
C
CIII
B♭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CIII
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G
CV
CIII
CII
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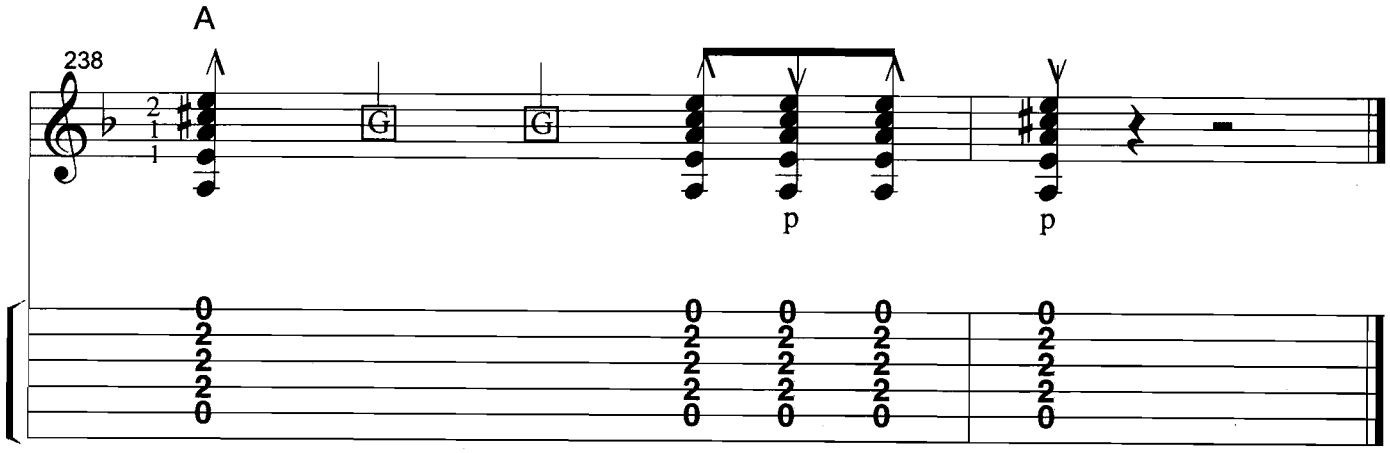
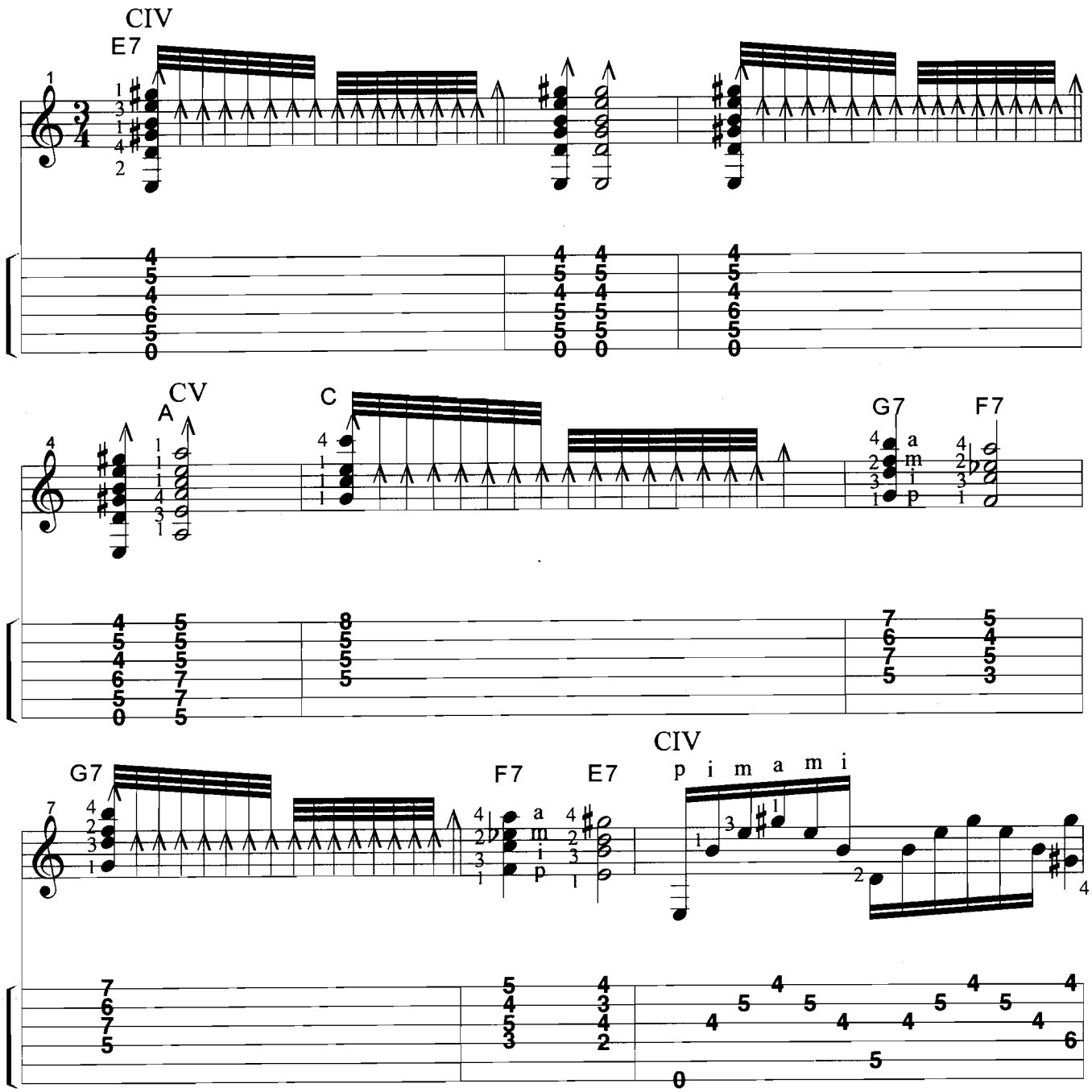
CIII
CV
CIII
232
Dm
C
B♭
235

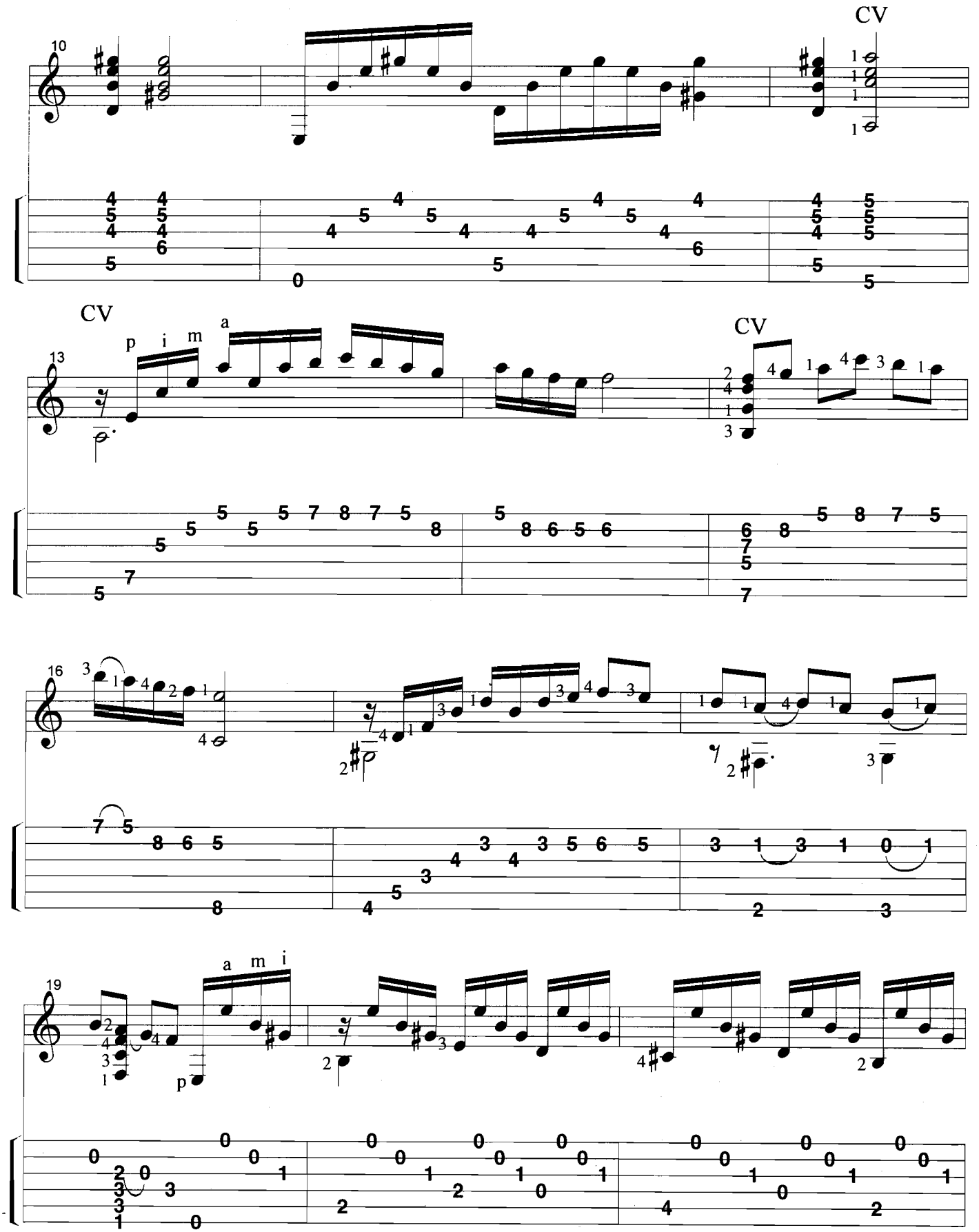

A
238
G
G
p
p

PUNTA UMBRIA

(Fandangos)

Juan Serrano

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CV
16
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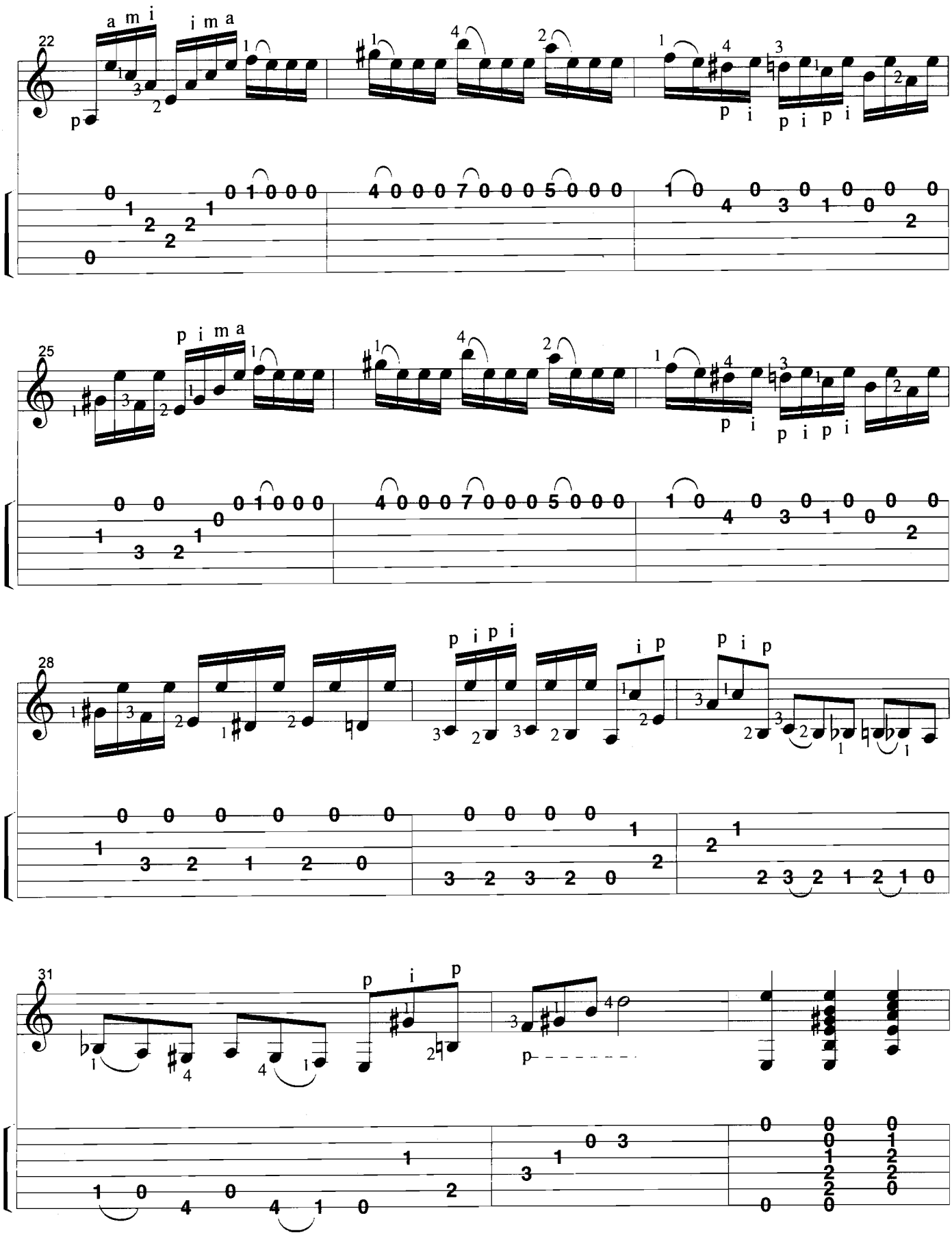
19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31
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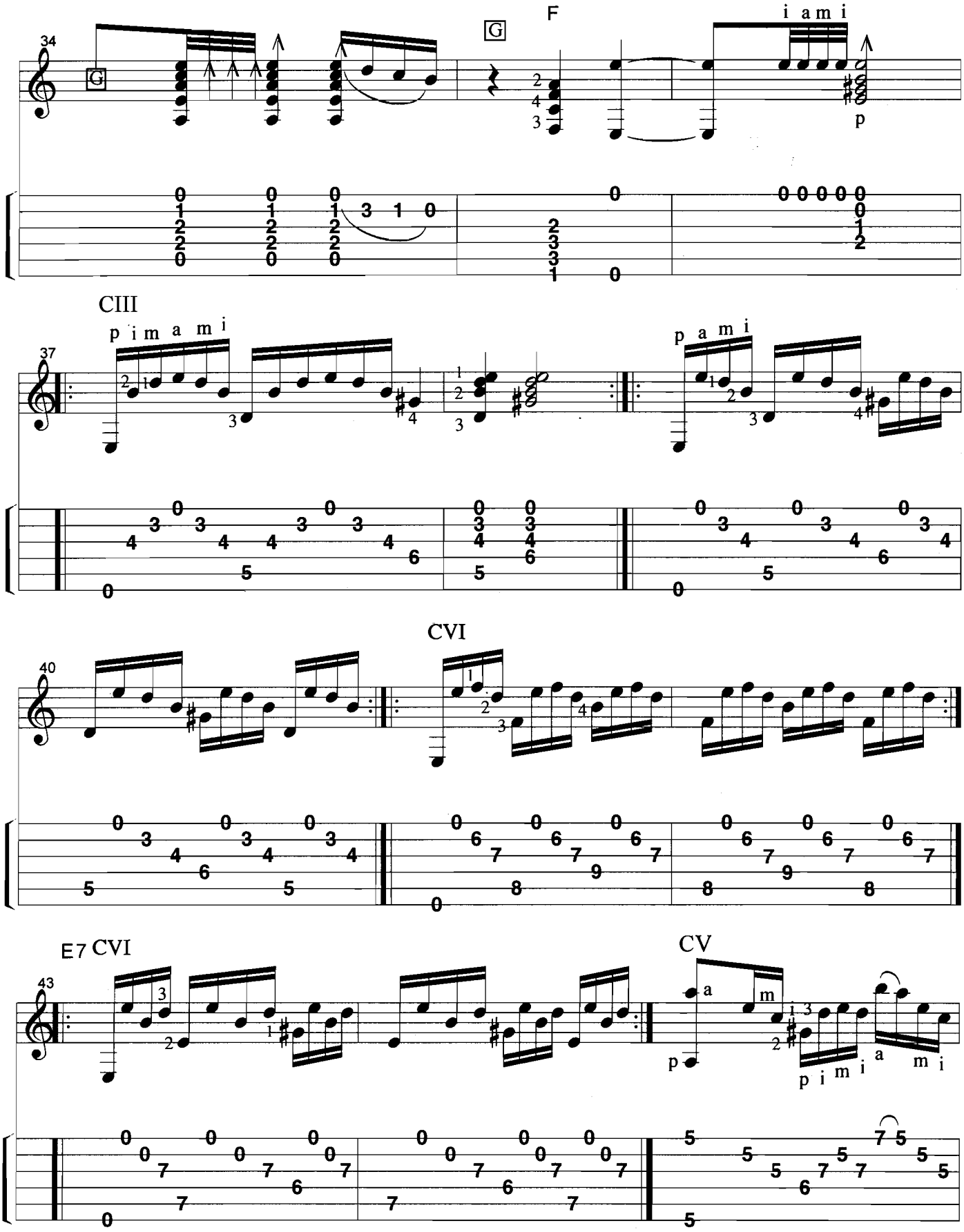
34
G
G
F
i a m i
p
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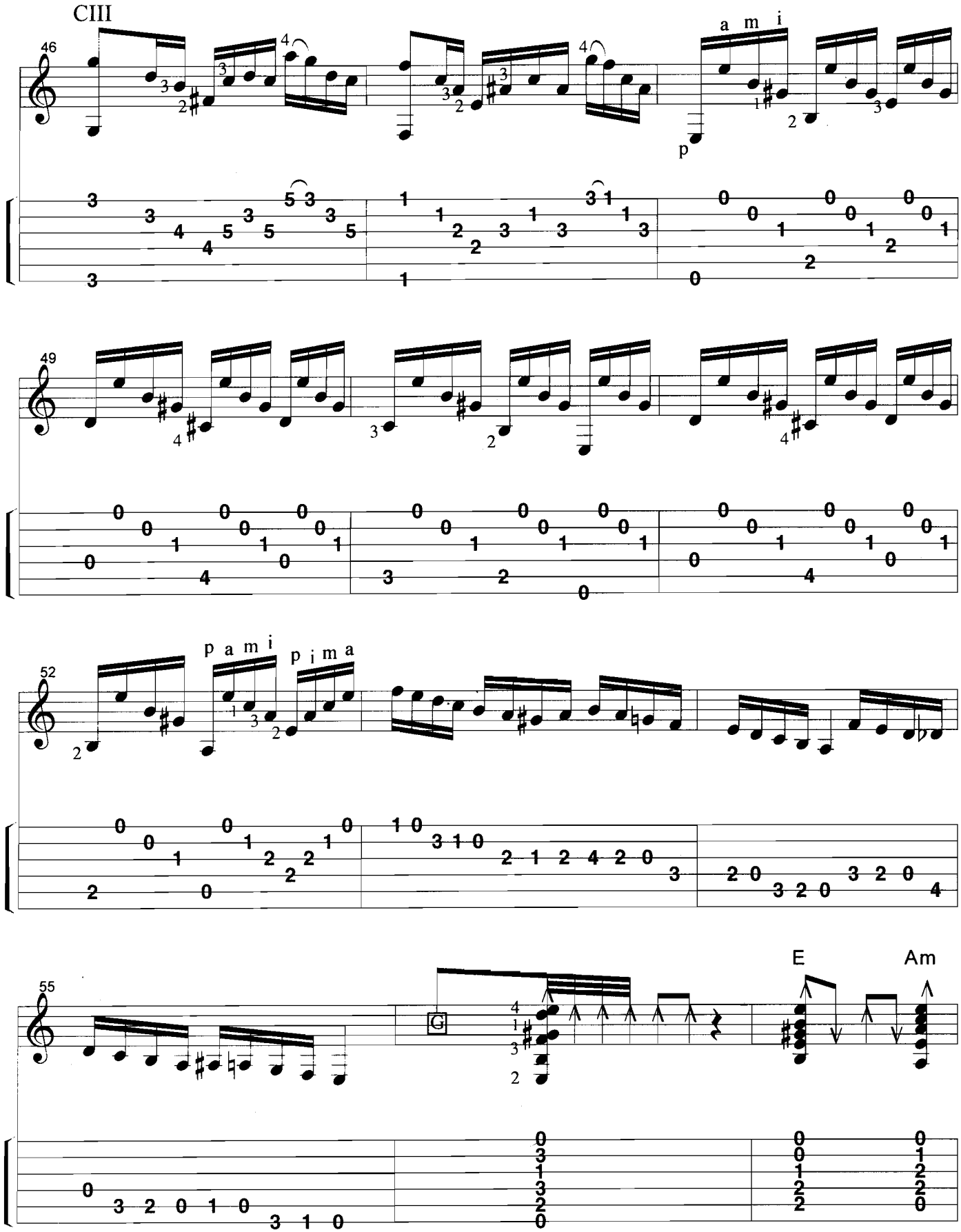
p a m i
CVI
40
E7 CVI
43
CV
a
m
p
p i m i
a
m i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G
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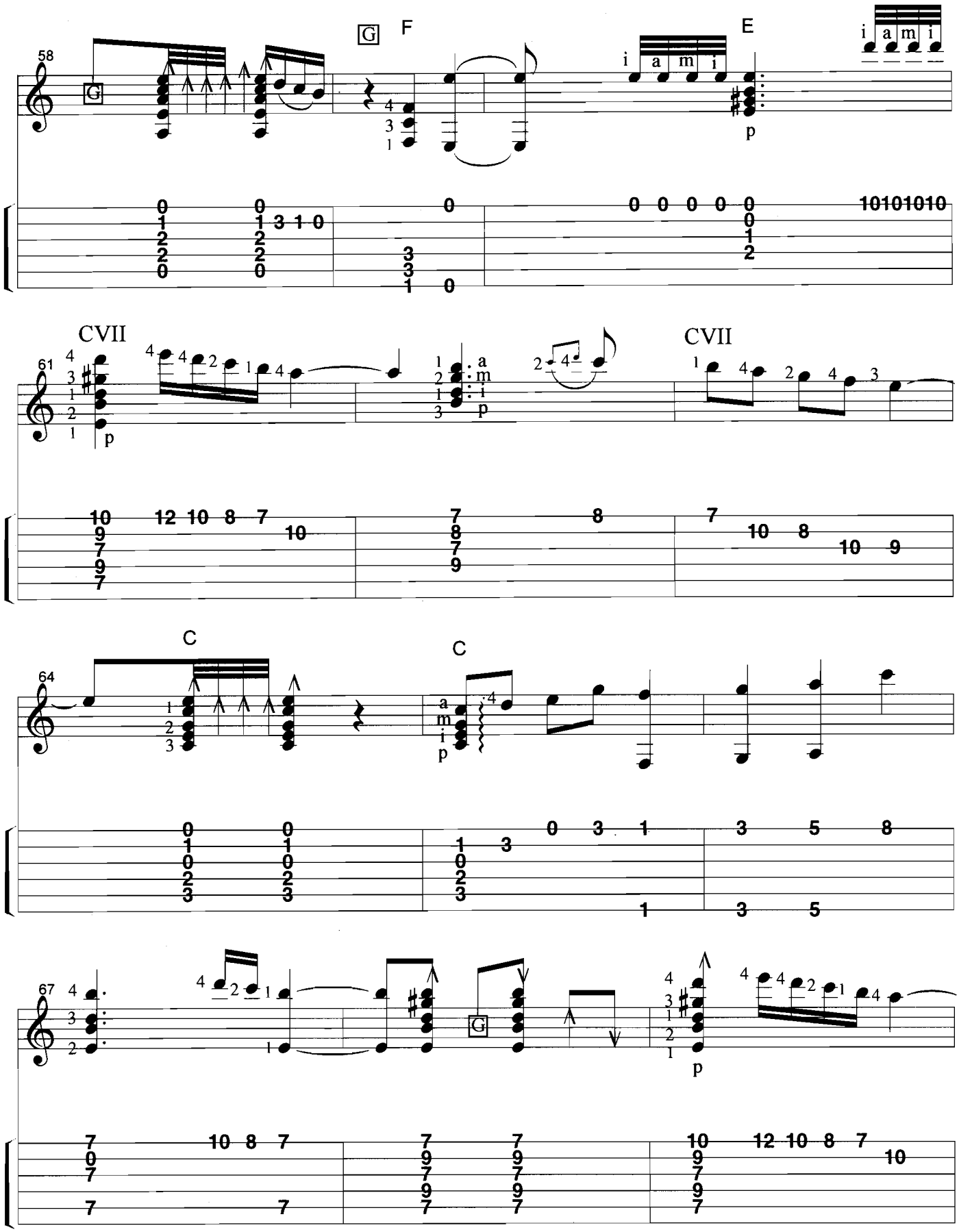
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CVII
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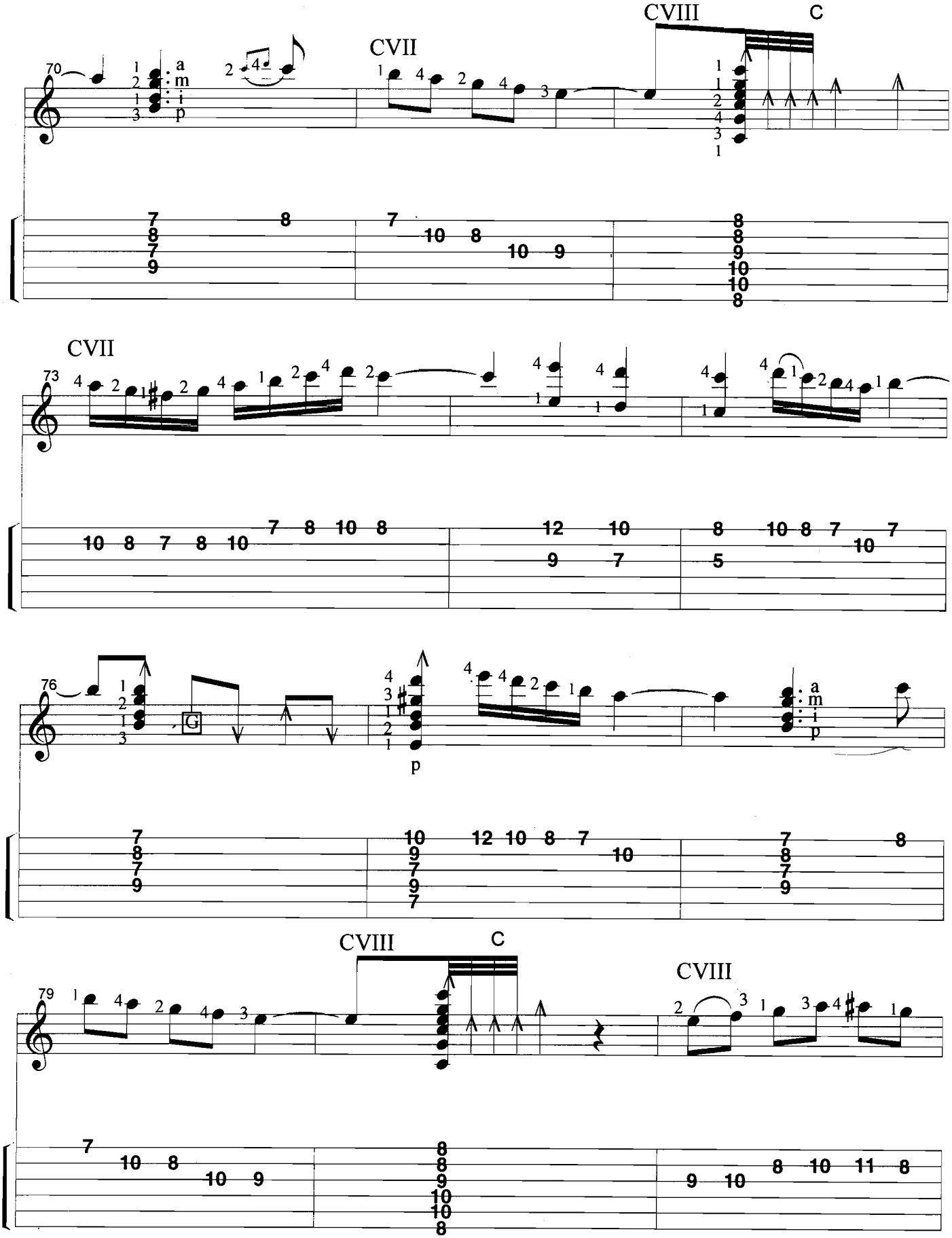
C
67
G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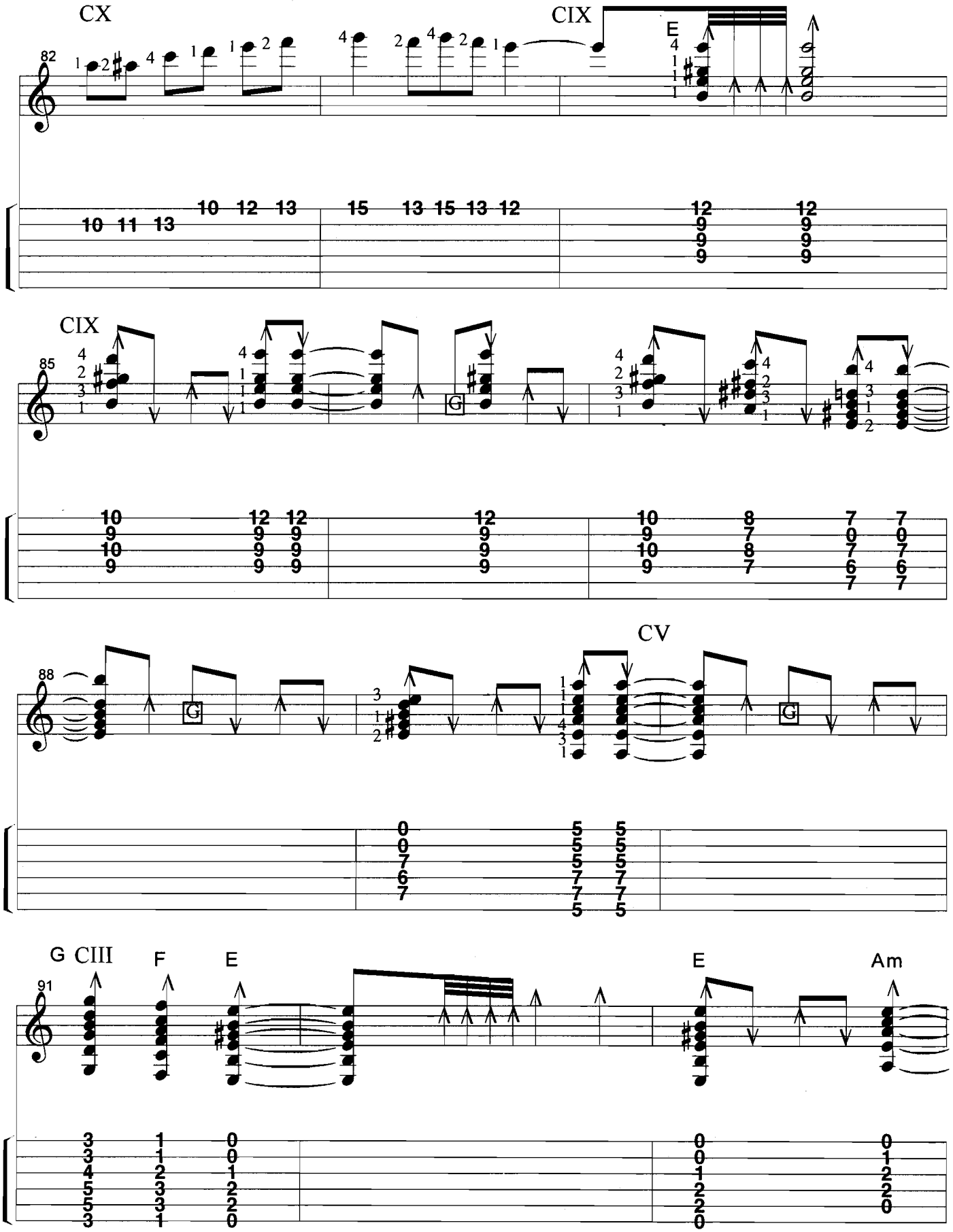
C
CVII
CVII
CVIII
C
CVIII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CIX
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G
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E
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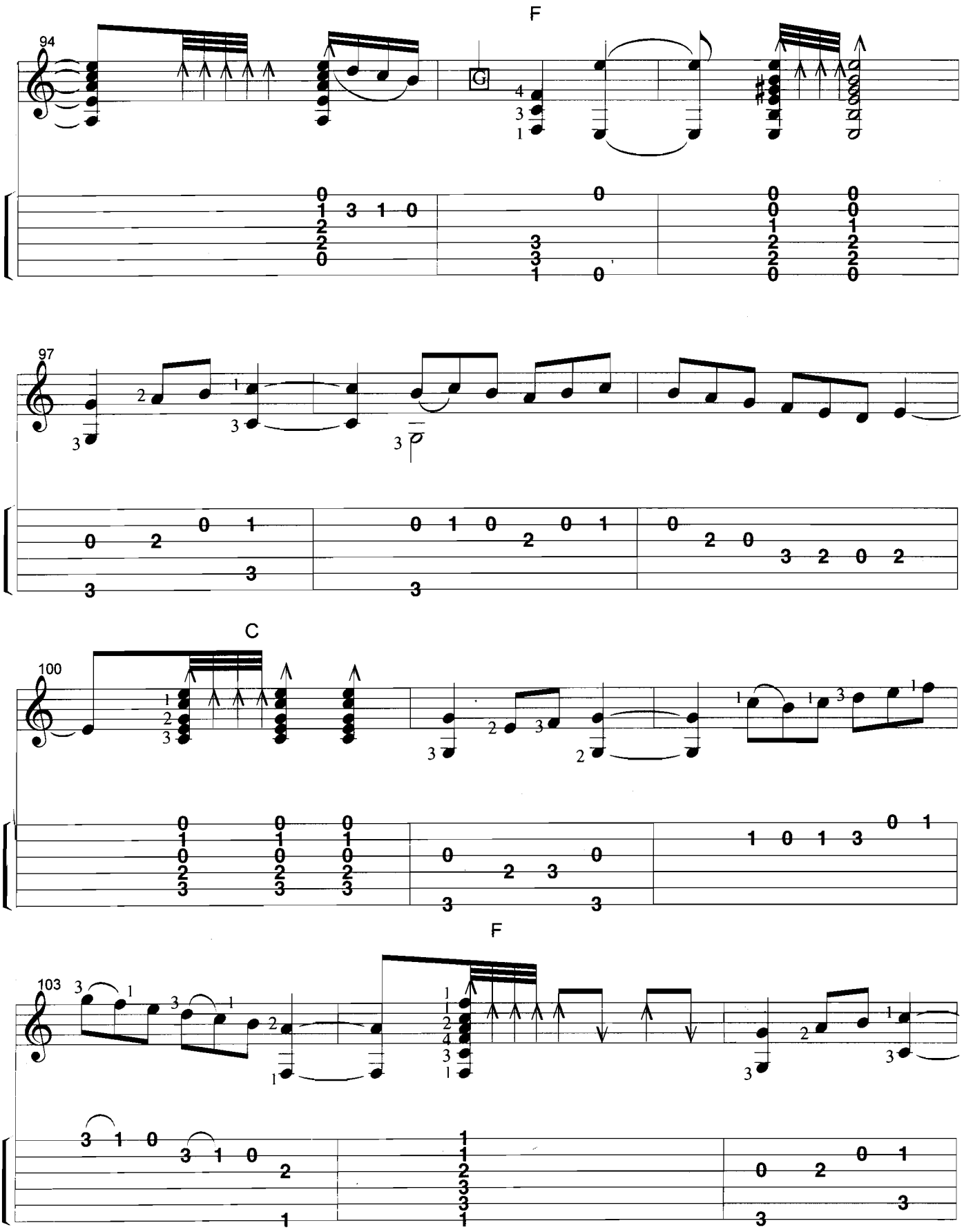
Am
91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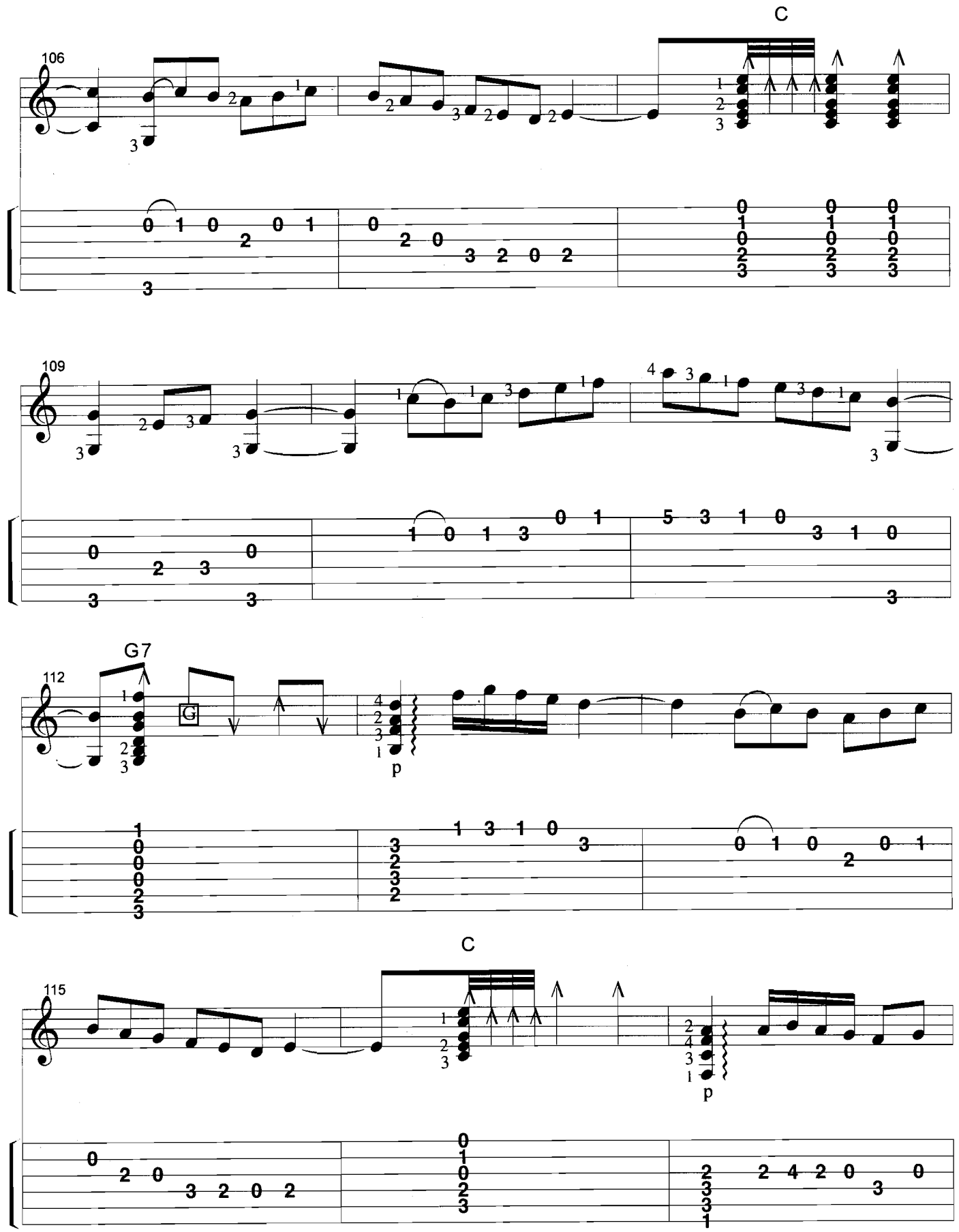
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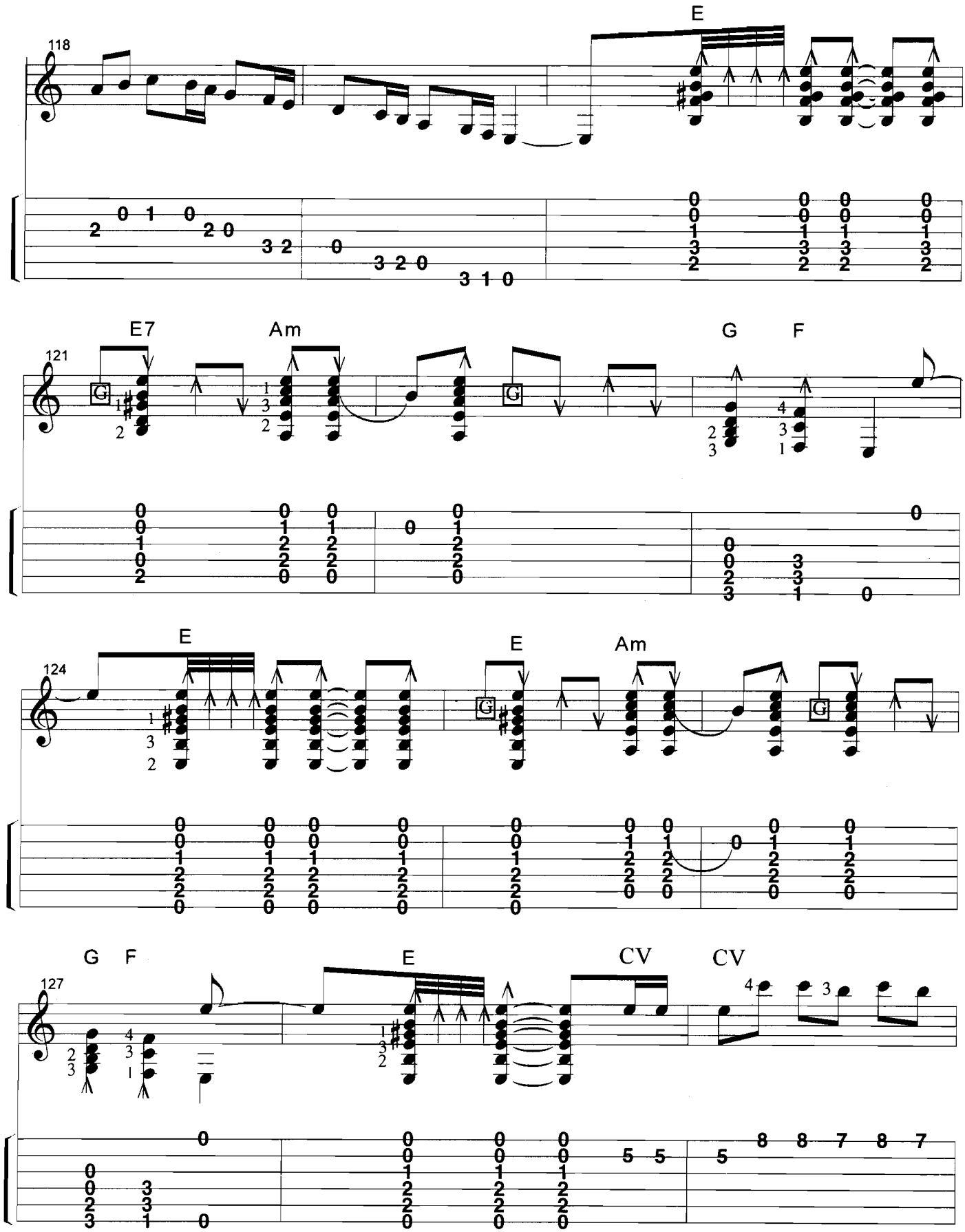
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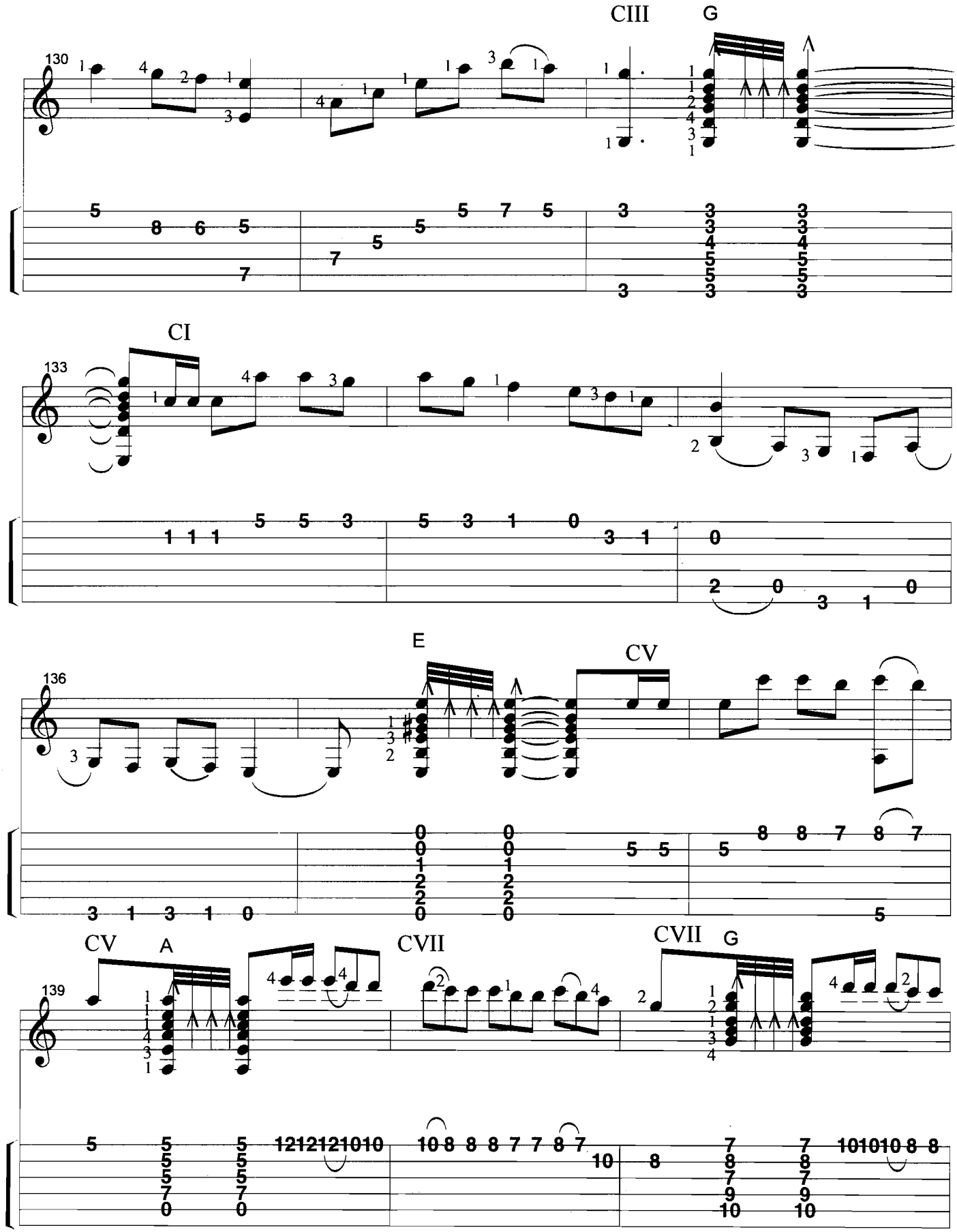
E
CV
CV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CV
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CVII
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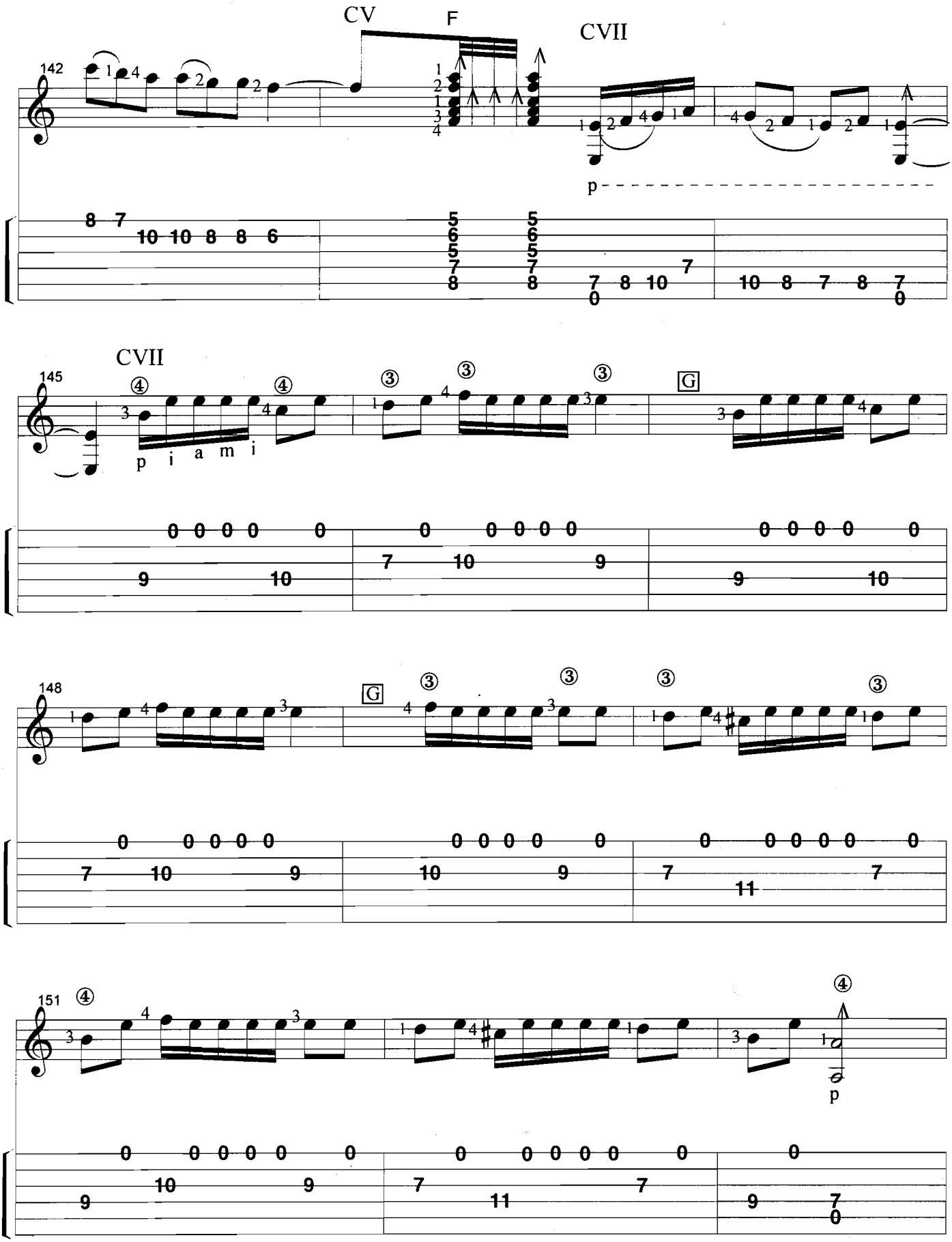
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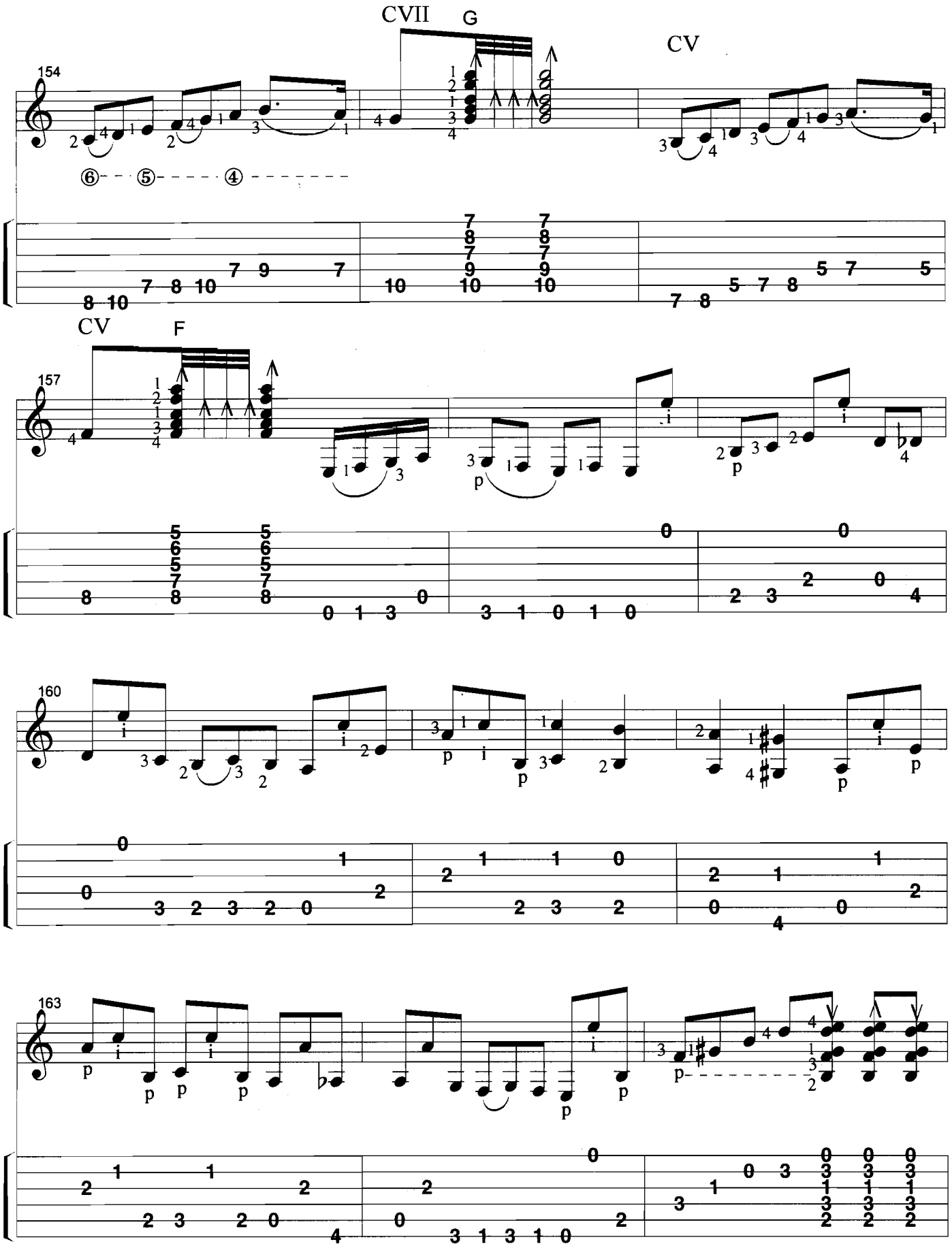
F
CVII
142
p
CVII
145
p i a m i
G
148
G
151
p


CVII
G
CV
154
⑥ ⑤ ④
CV
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163
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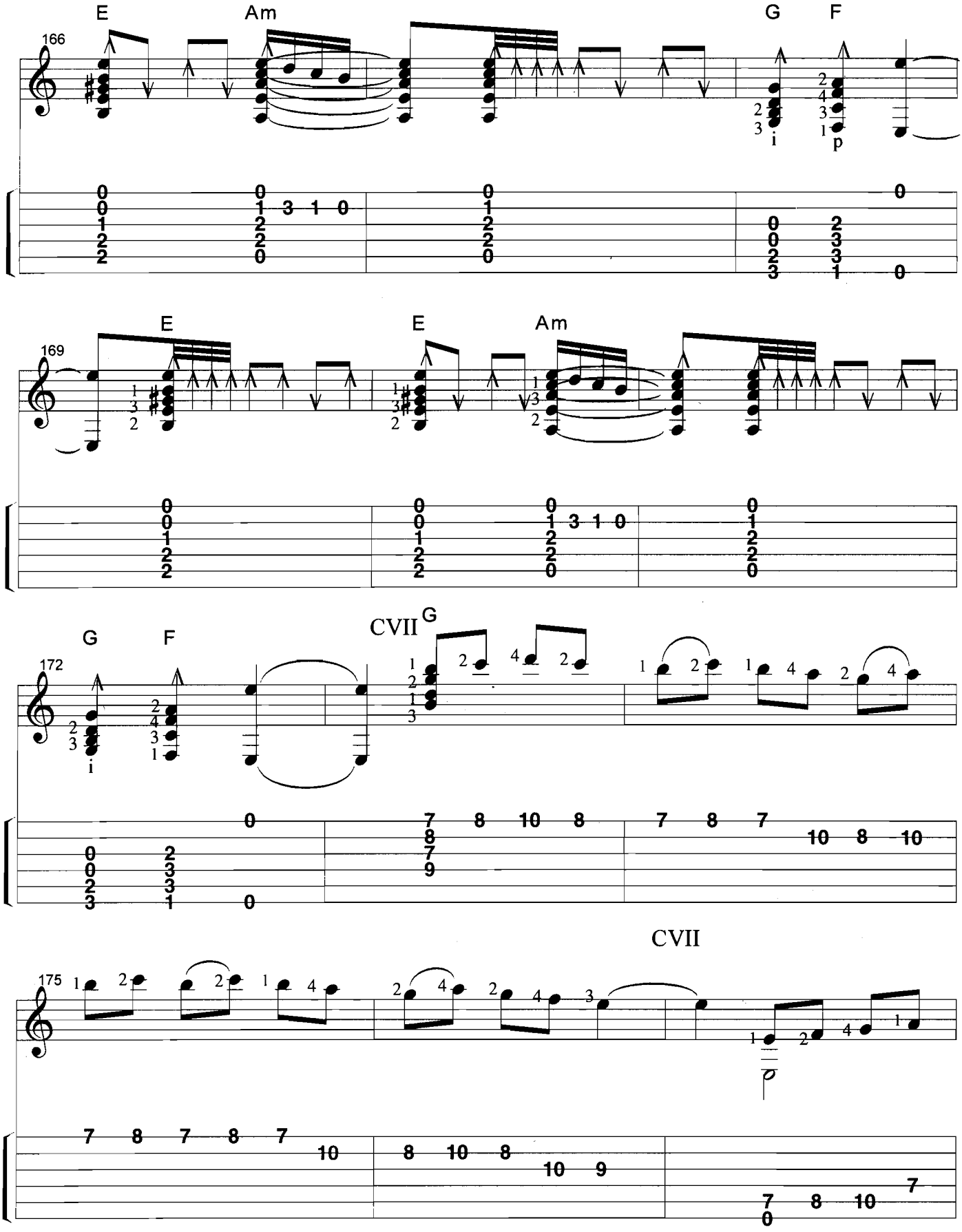
E
Am
G
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166
i
p
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Am
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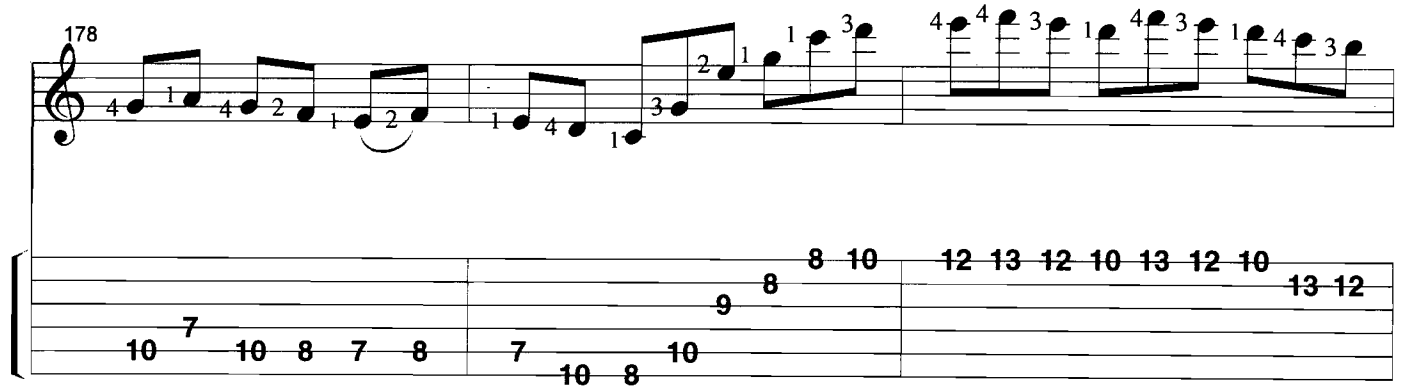
G
F
CVII
G
172
i
CVII
175

CVII



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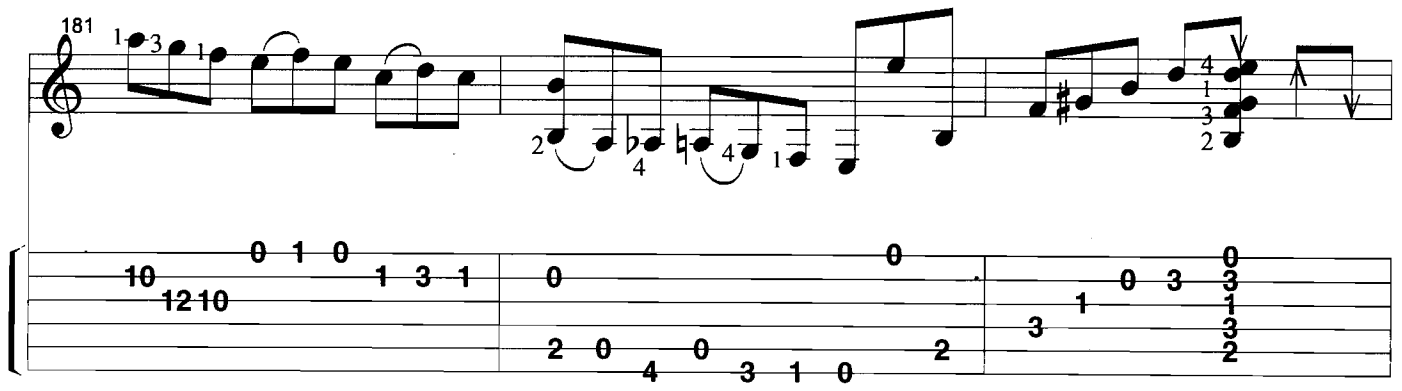

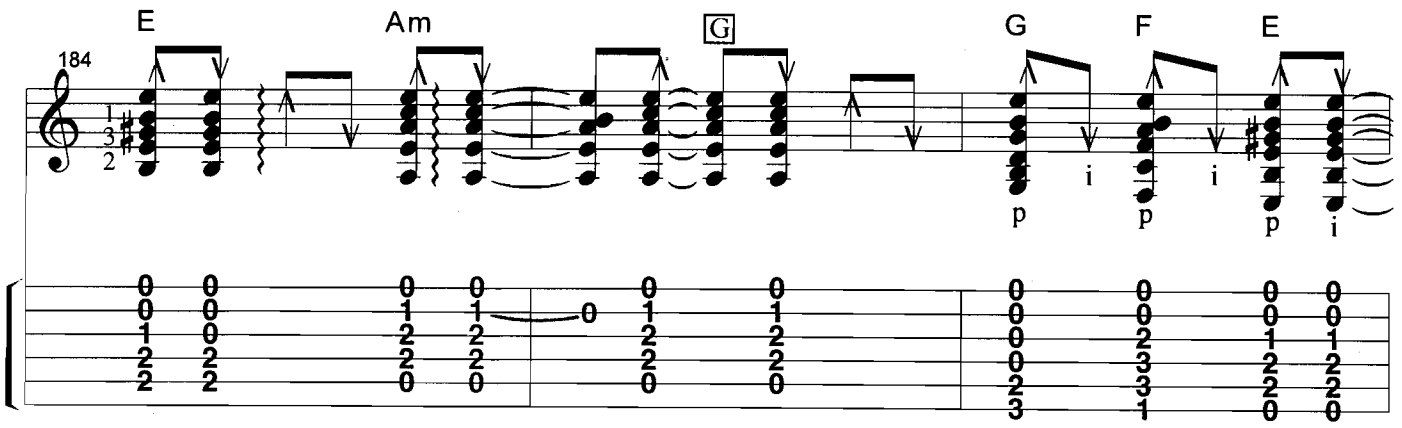

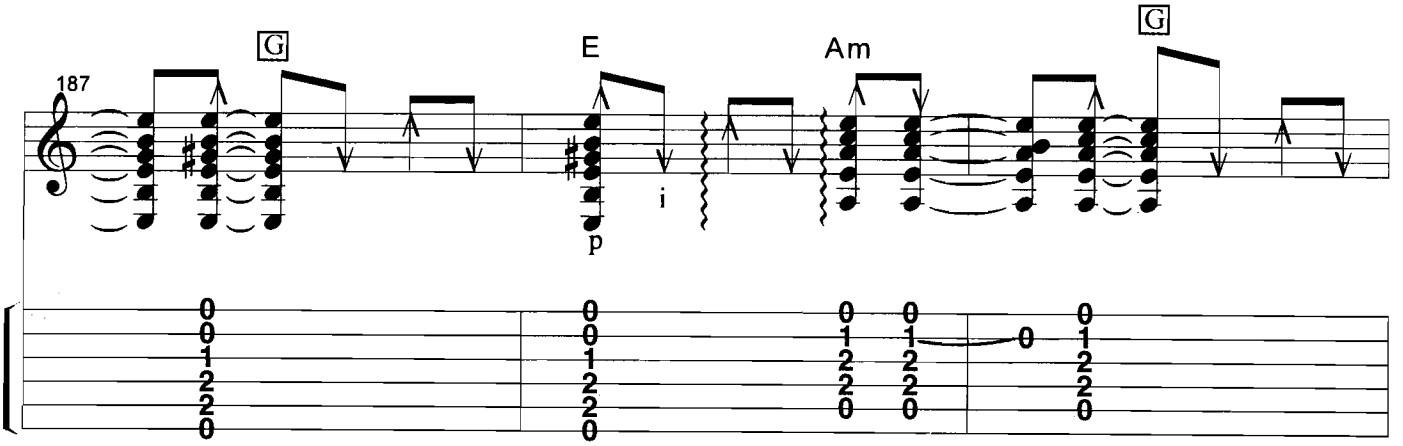

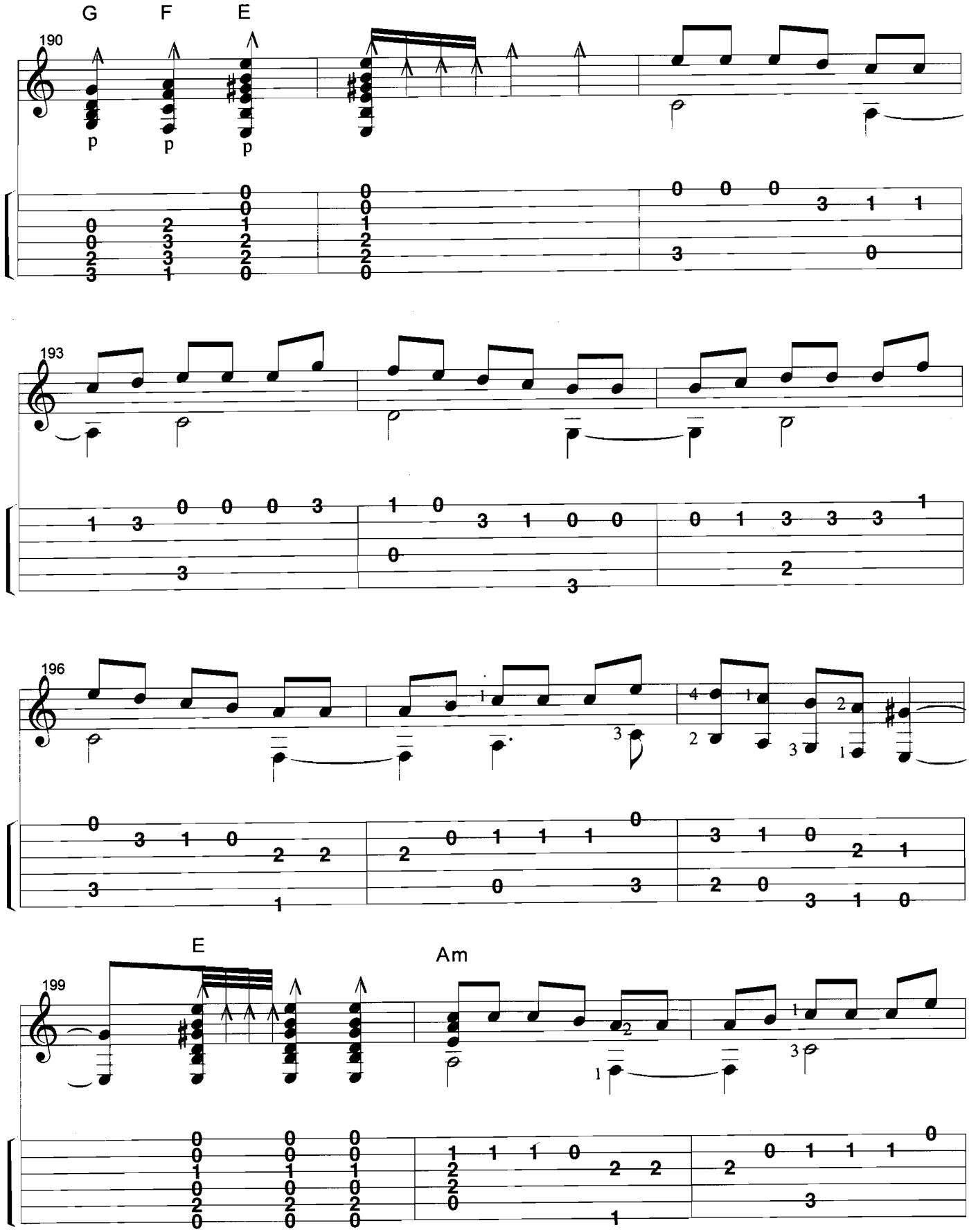
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F
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190
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p
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193
196
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Am
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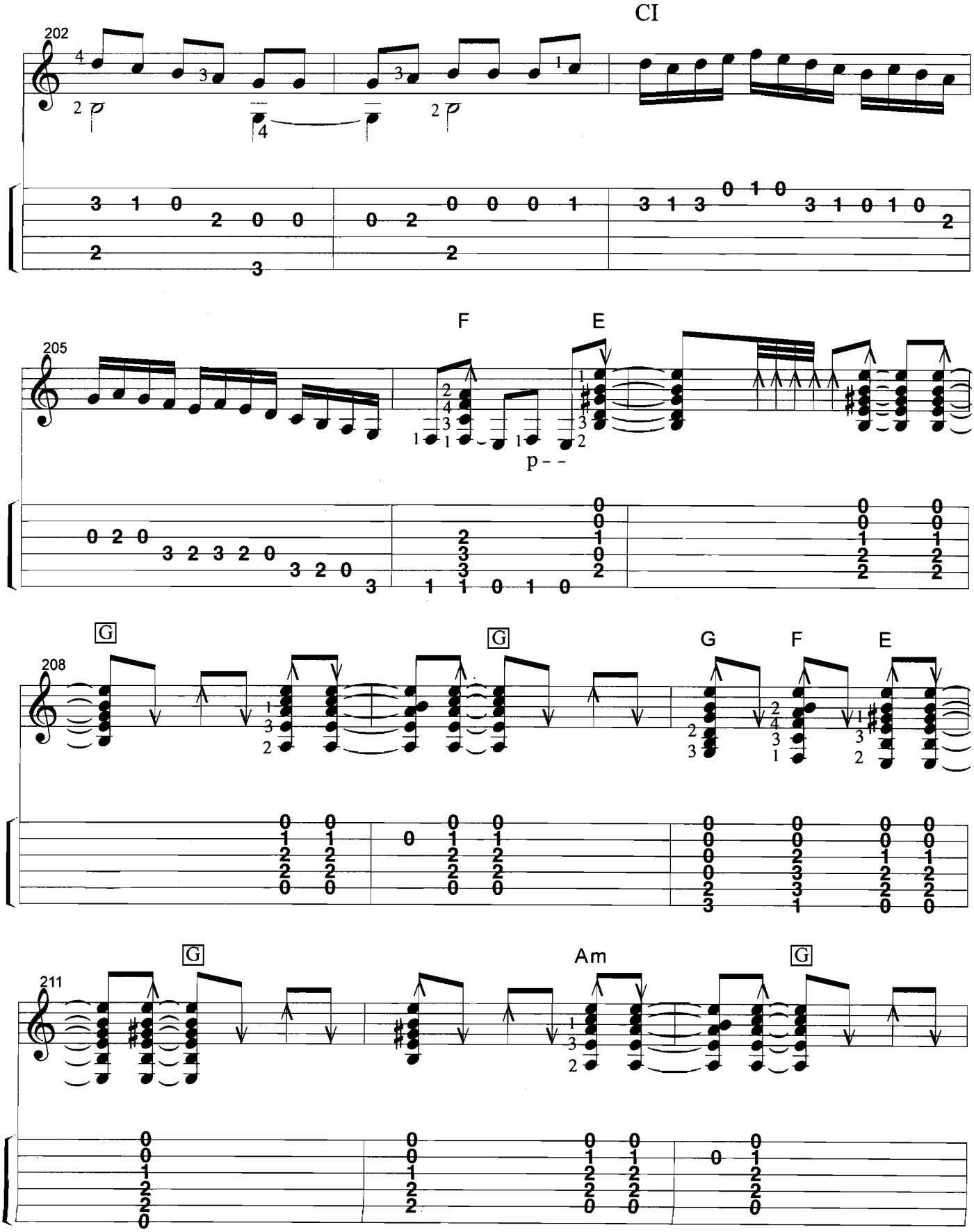
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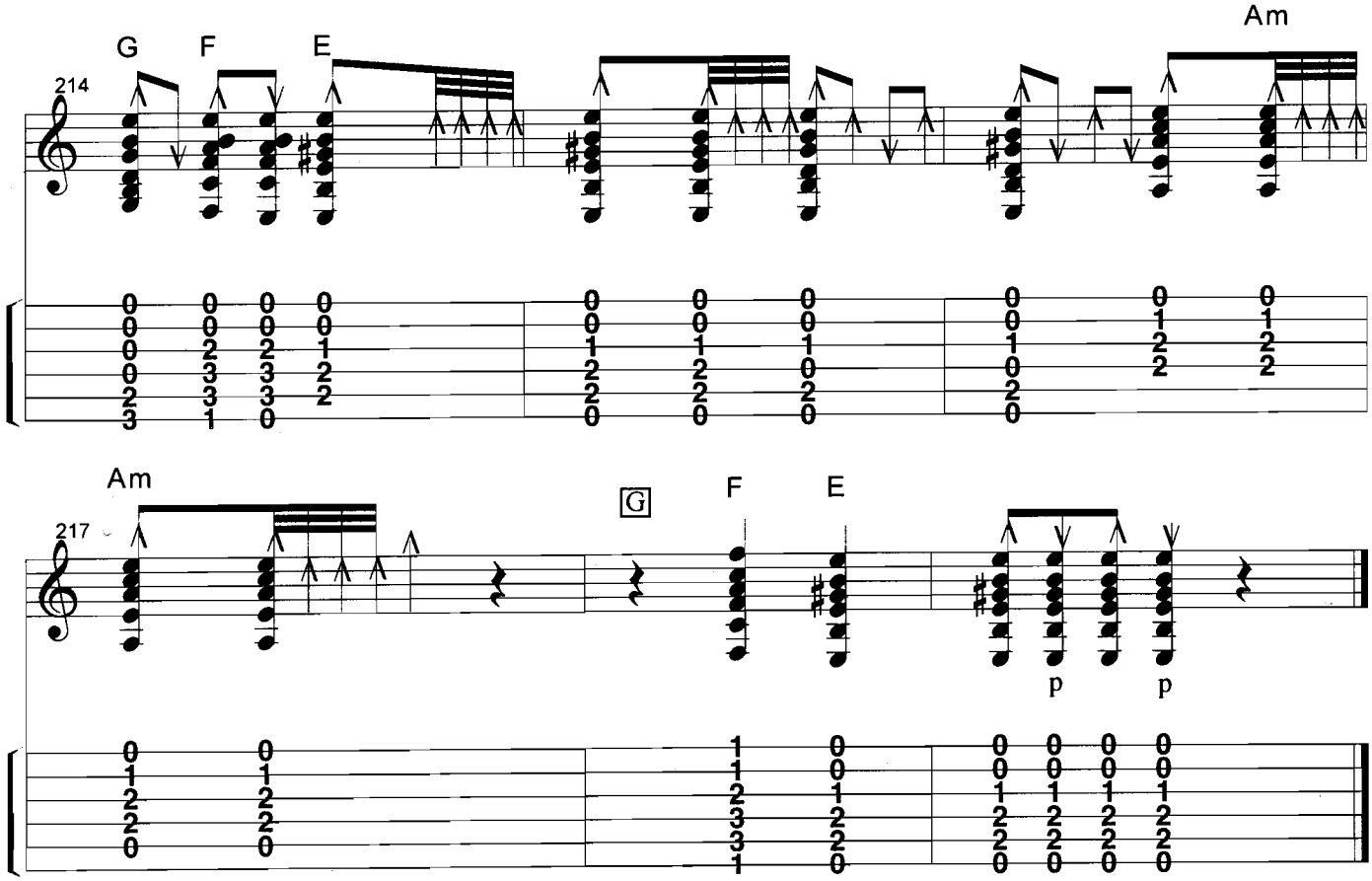
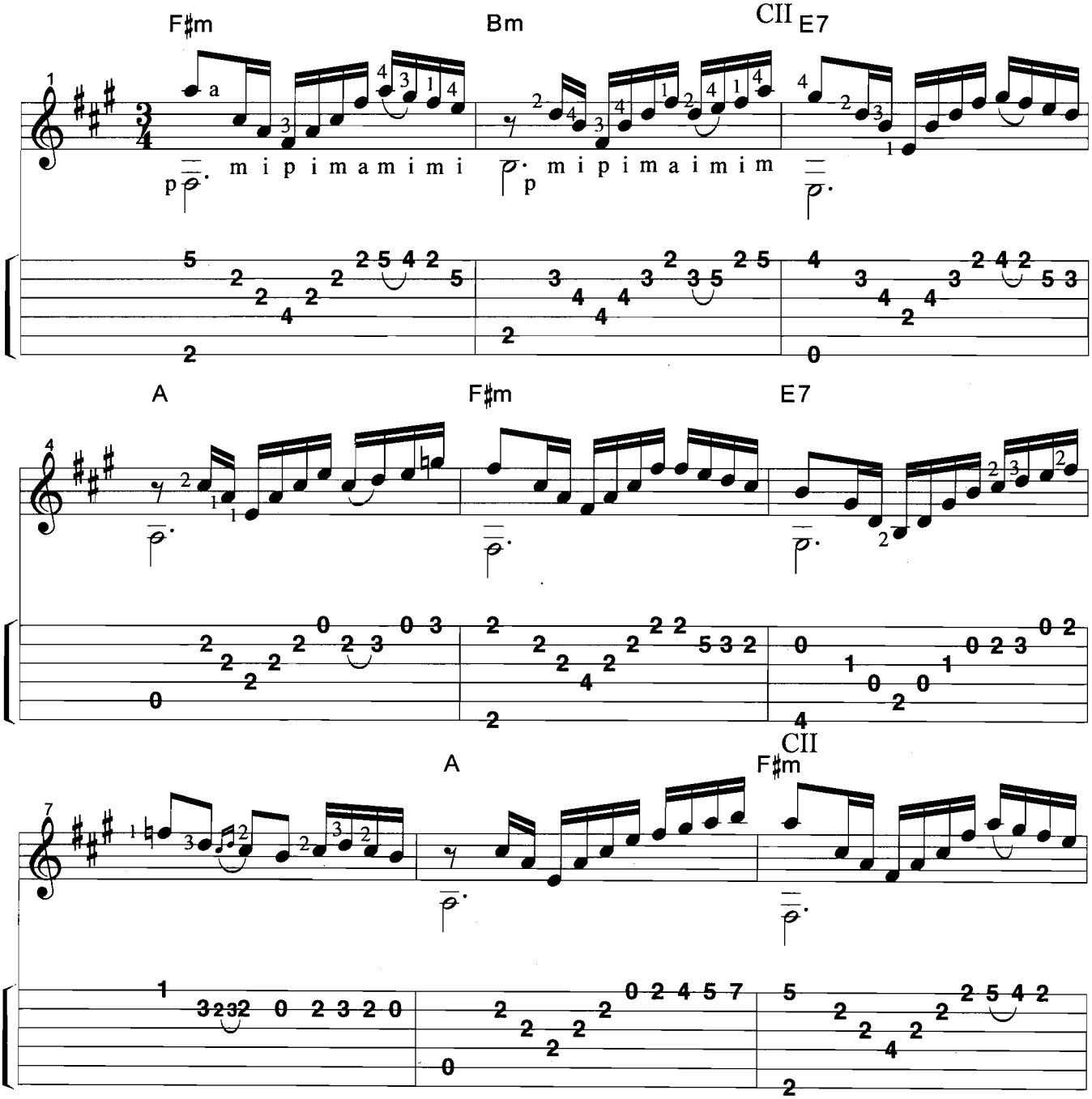

G
F
E
Am
214

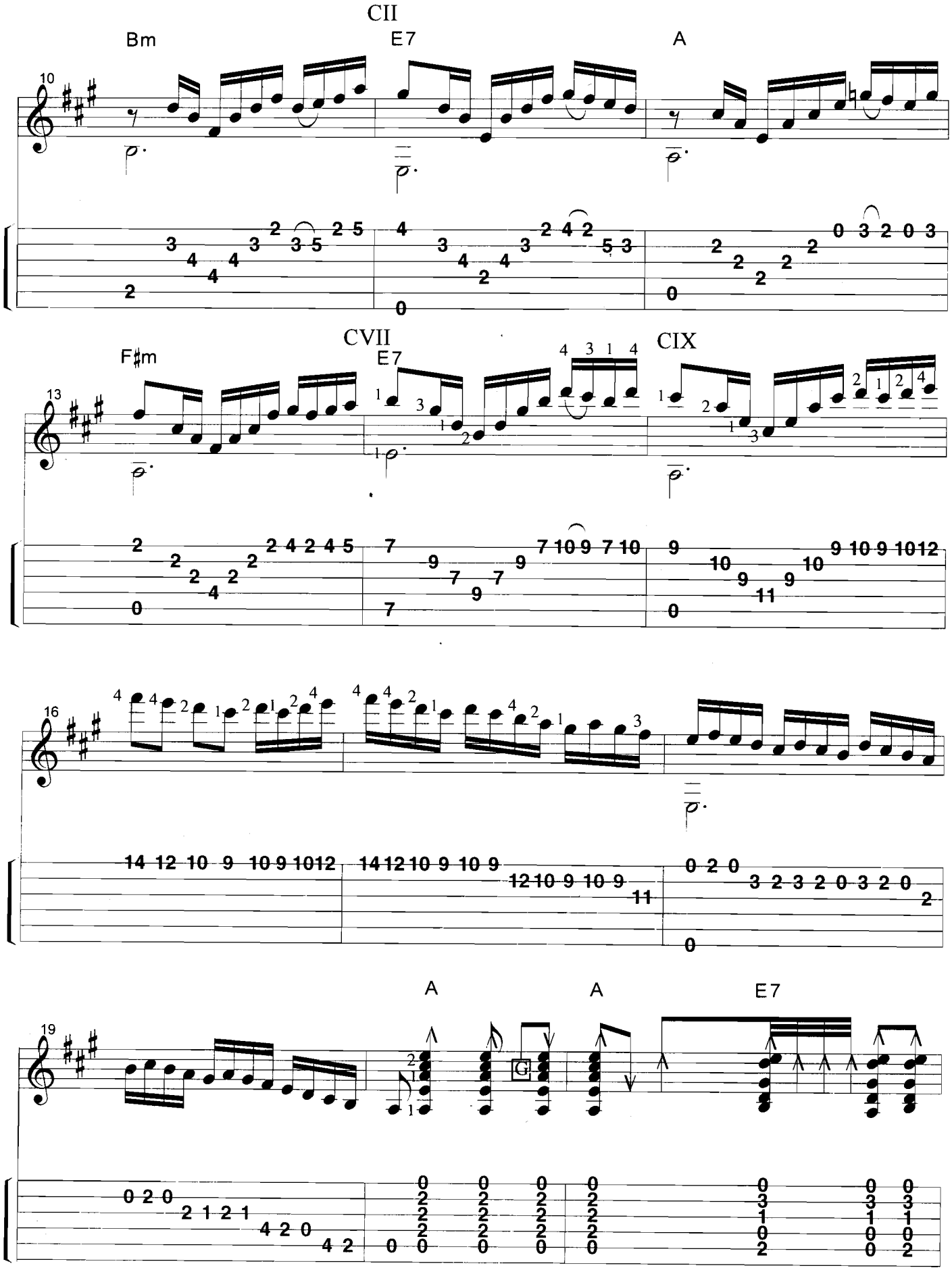
Am
G
F
E
217
p
p

TARIFA

(Alegrias por medio—Derived from Soleares)

Juan Serrano

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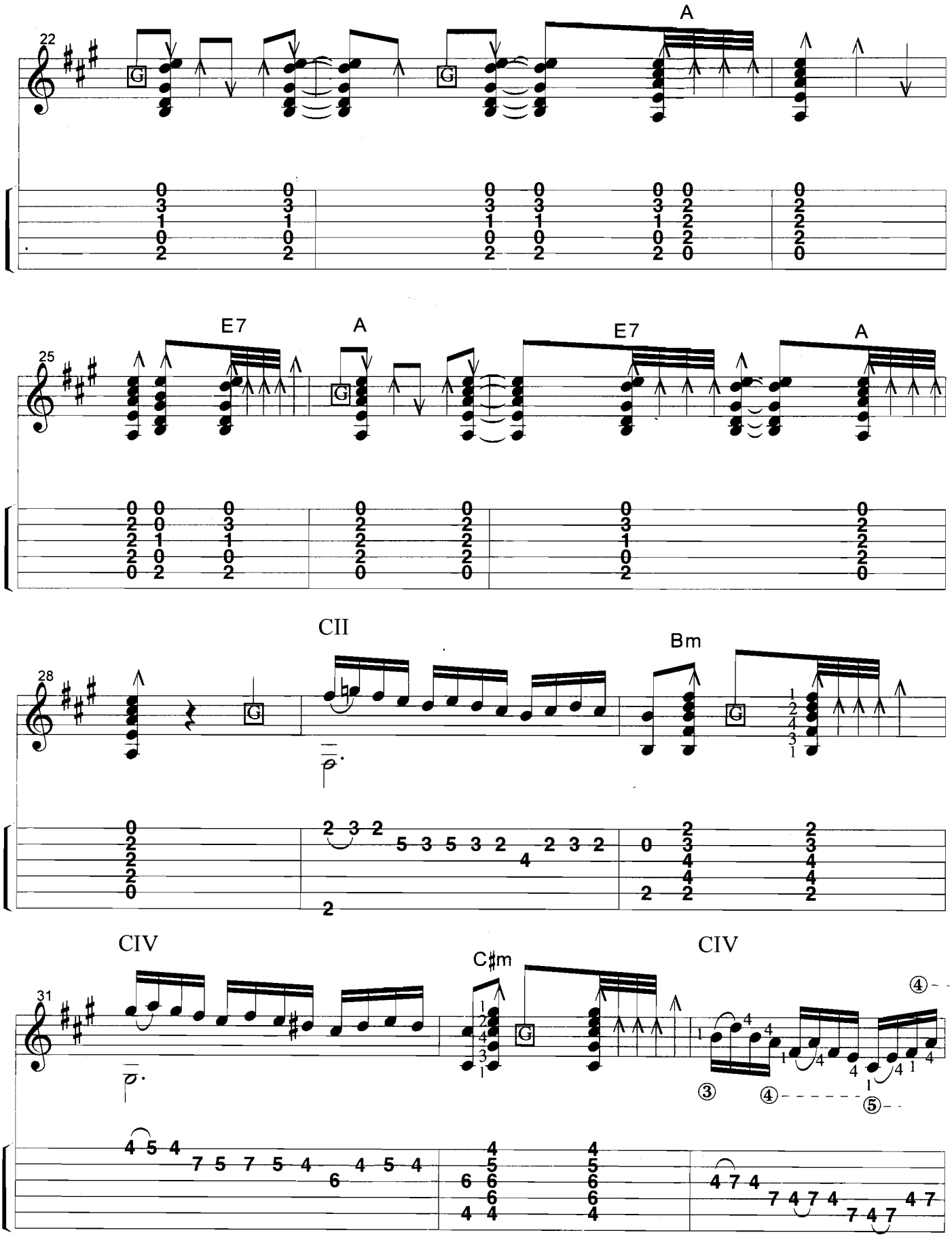
Bm
E7
A
10
CVII
F♯m
E7
CIX
13
16
A
A
E7
19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A
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E7
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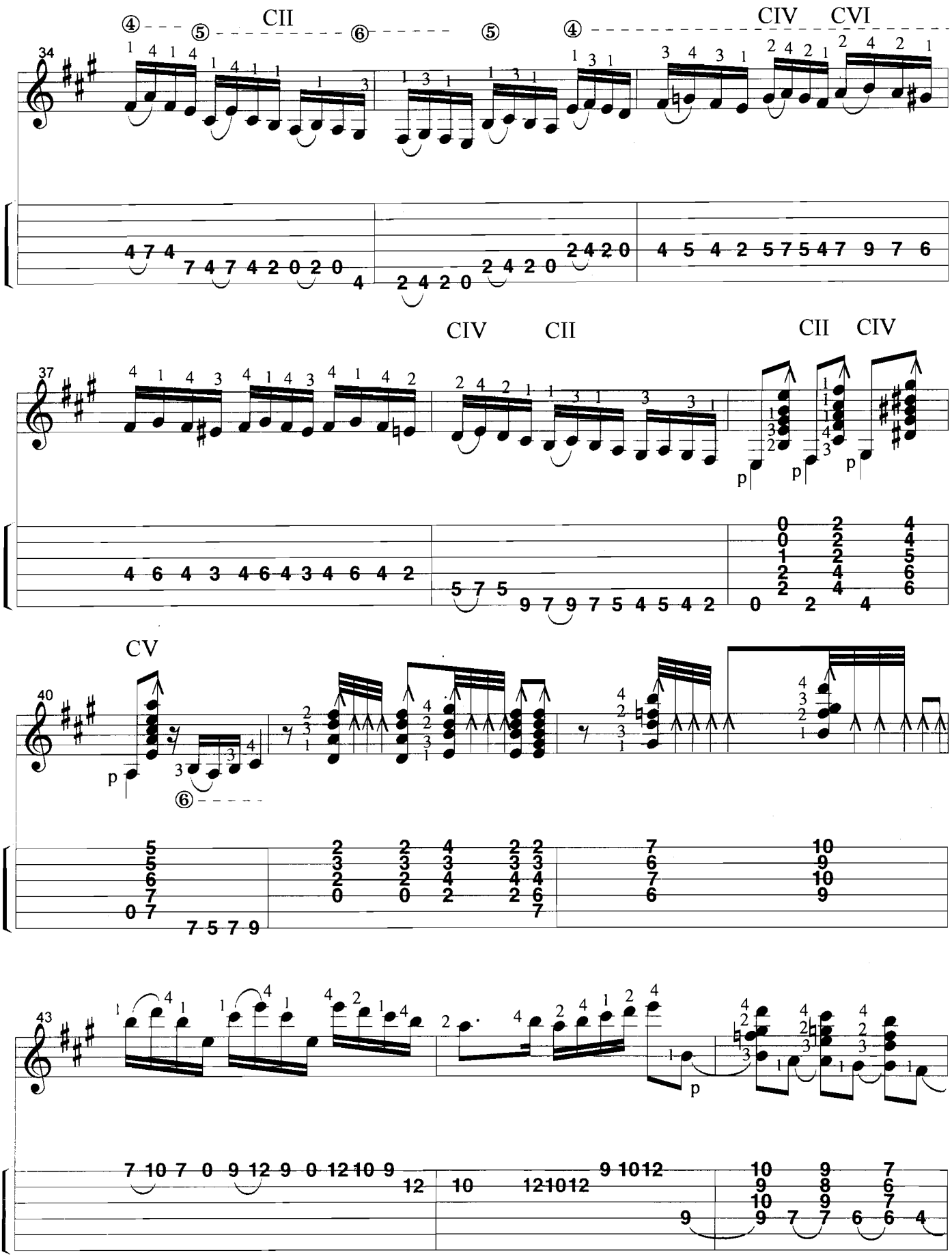
CII
Bm
31
CIV
C♯m
CIV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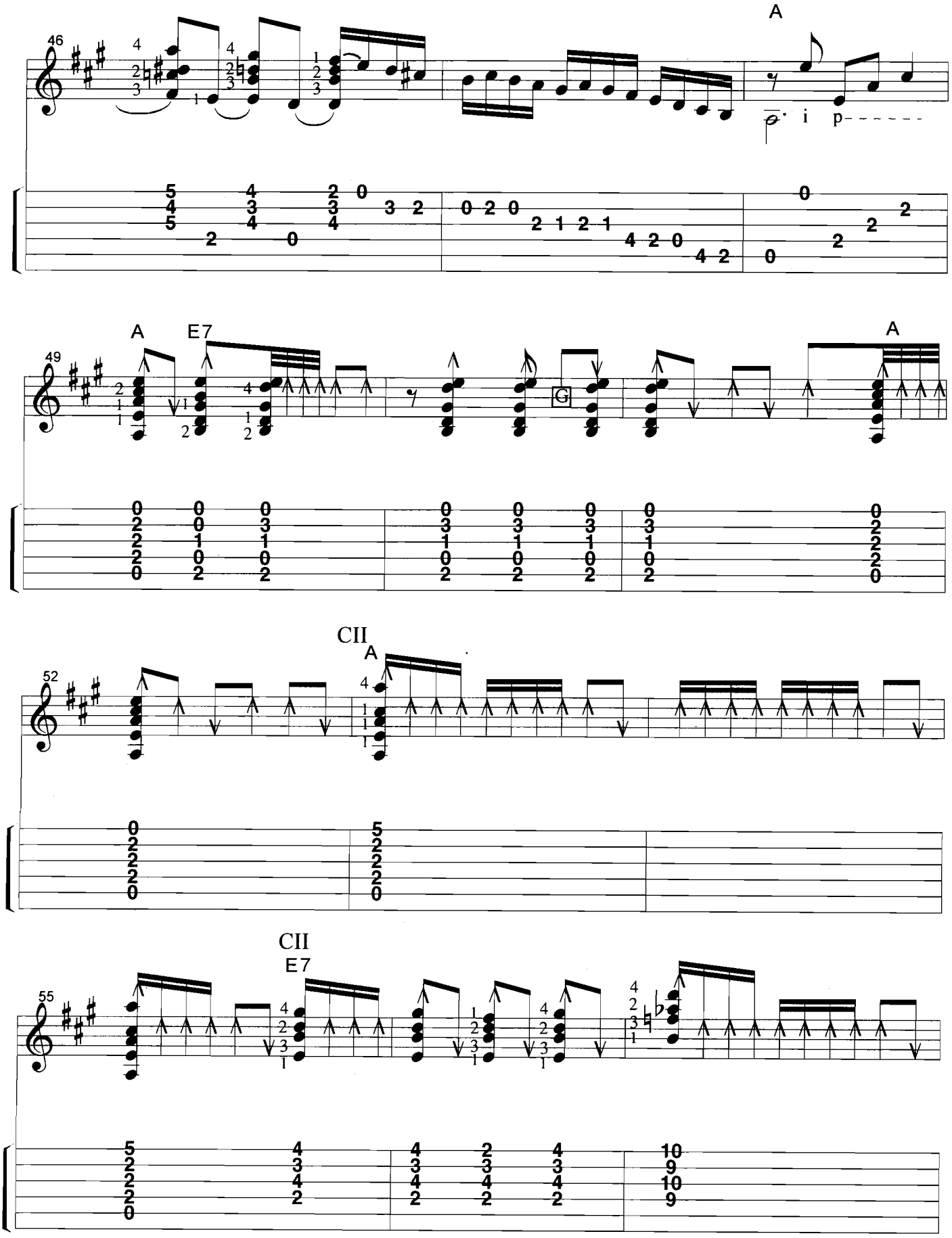
CIV
CVI
CIV
CII
CII
CIV
CV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A
i p
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A
E7
G
A
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CII
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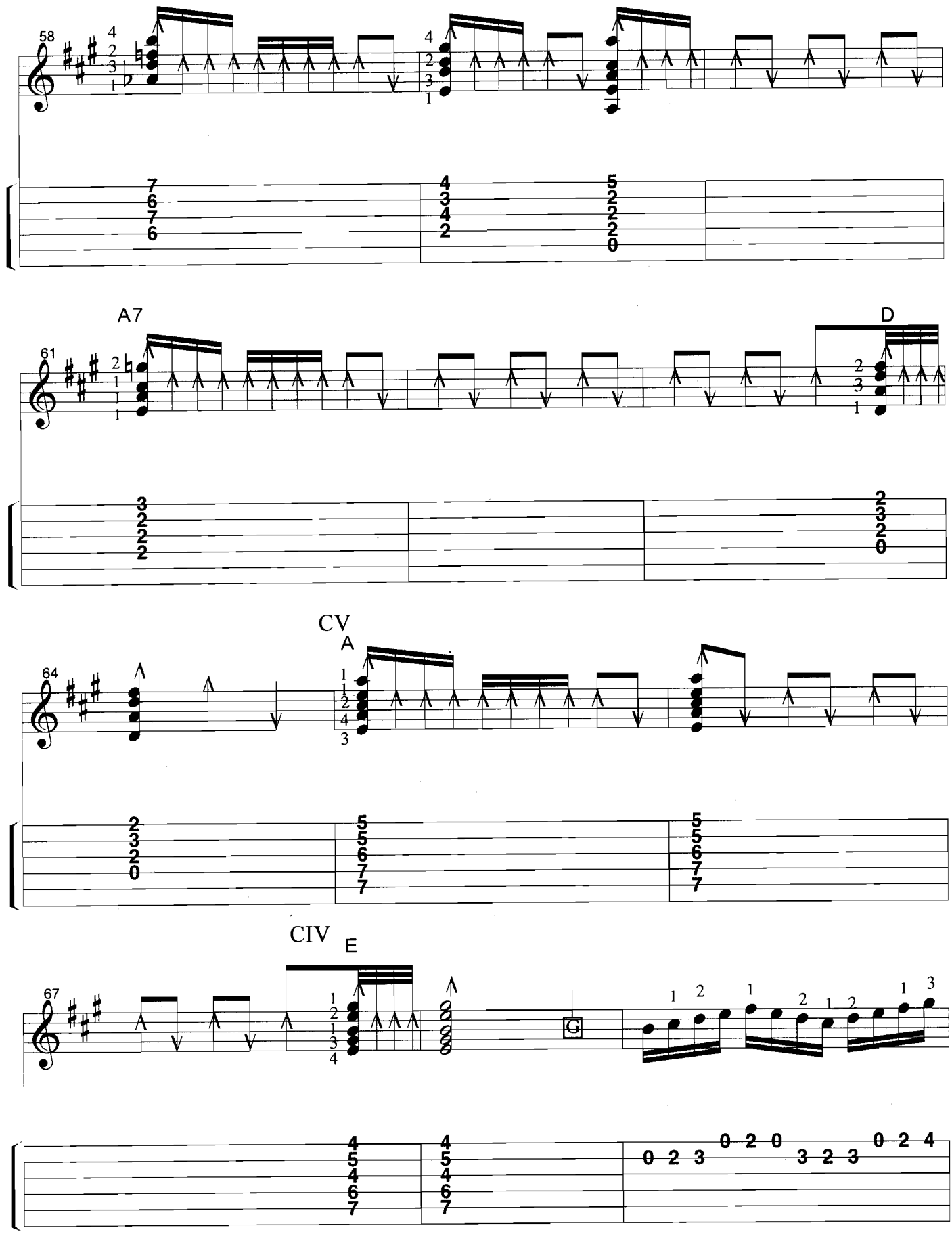
CII
E7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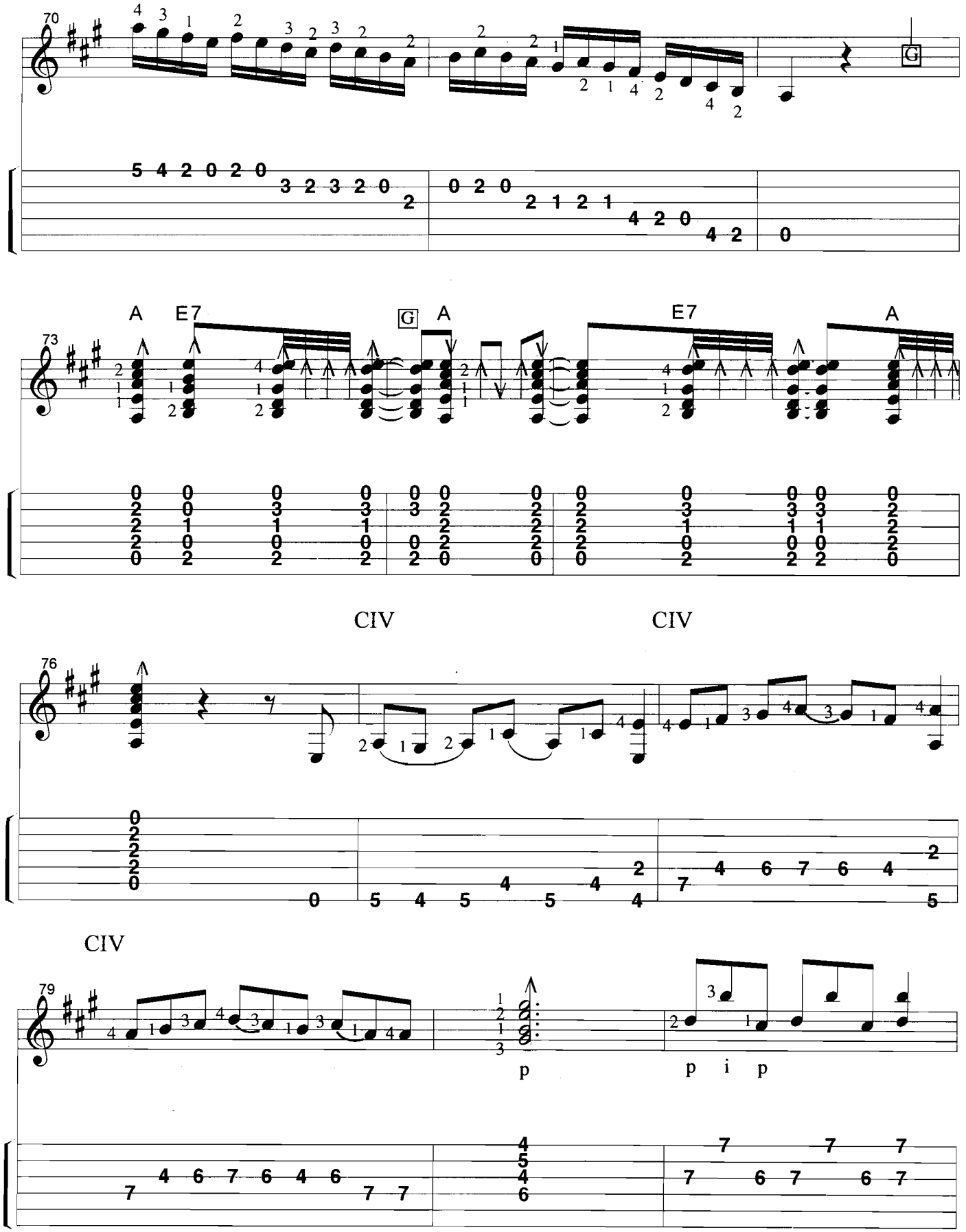
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CIV
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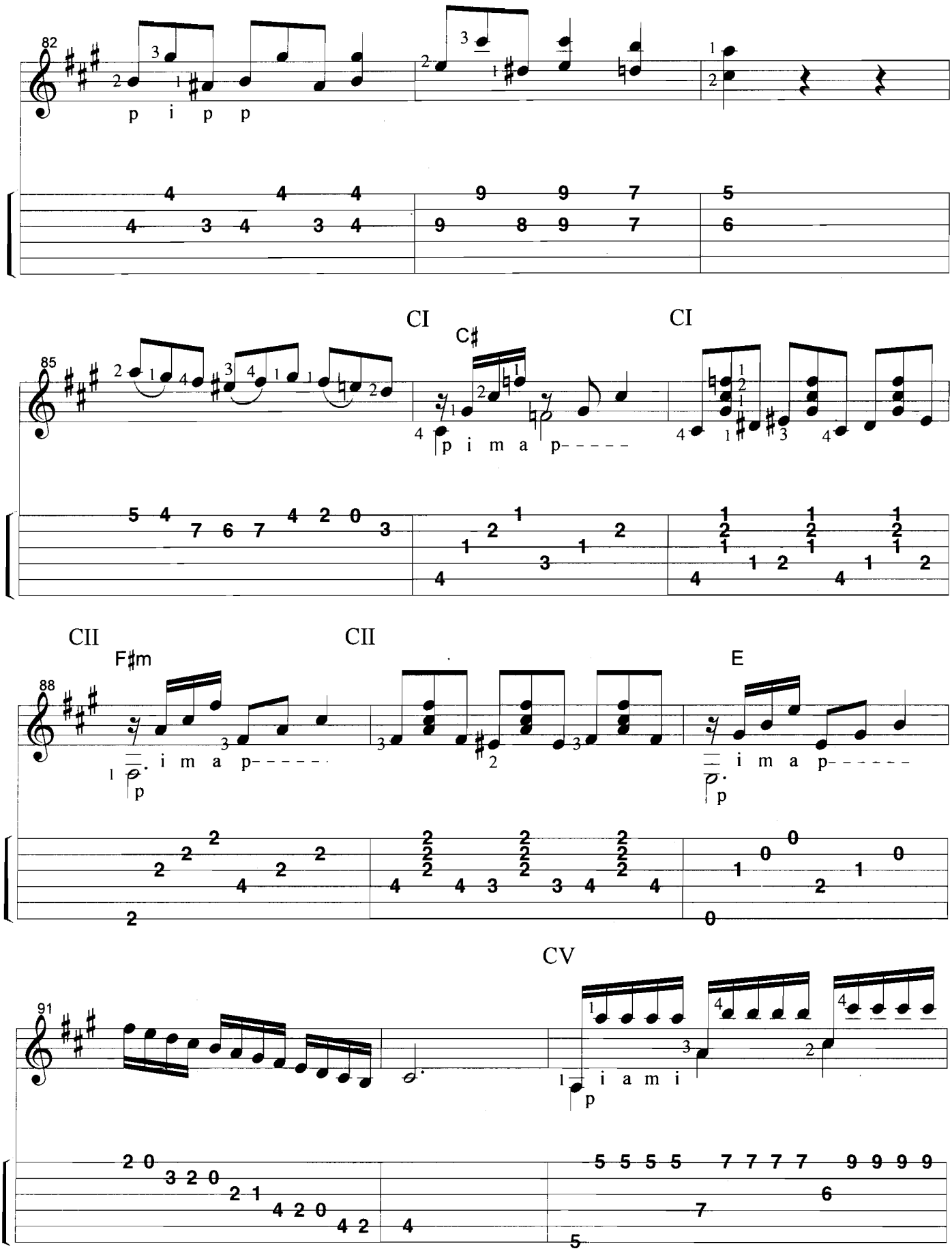
p i p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C♯
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CV
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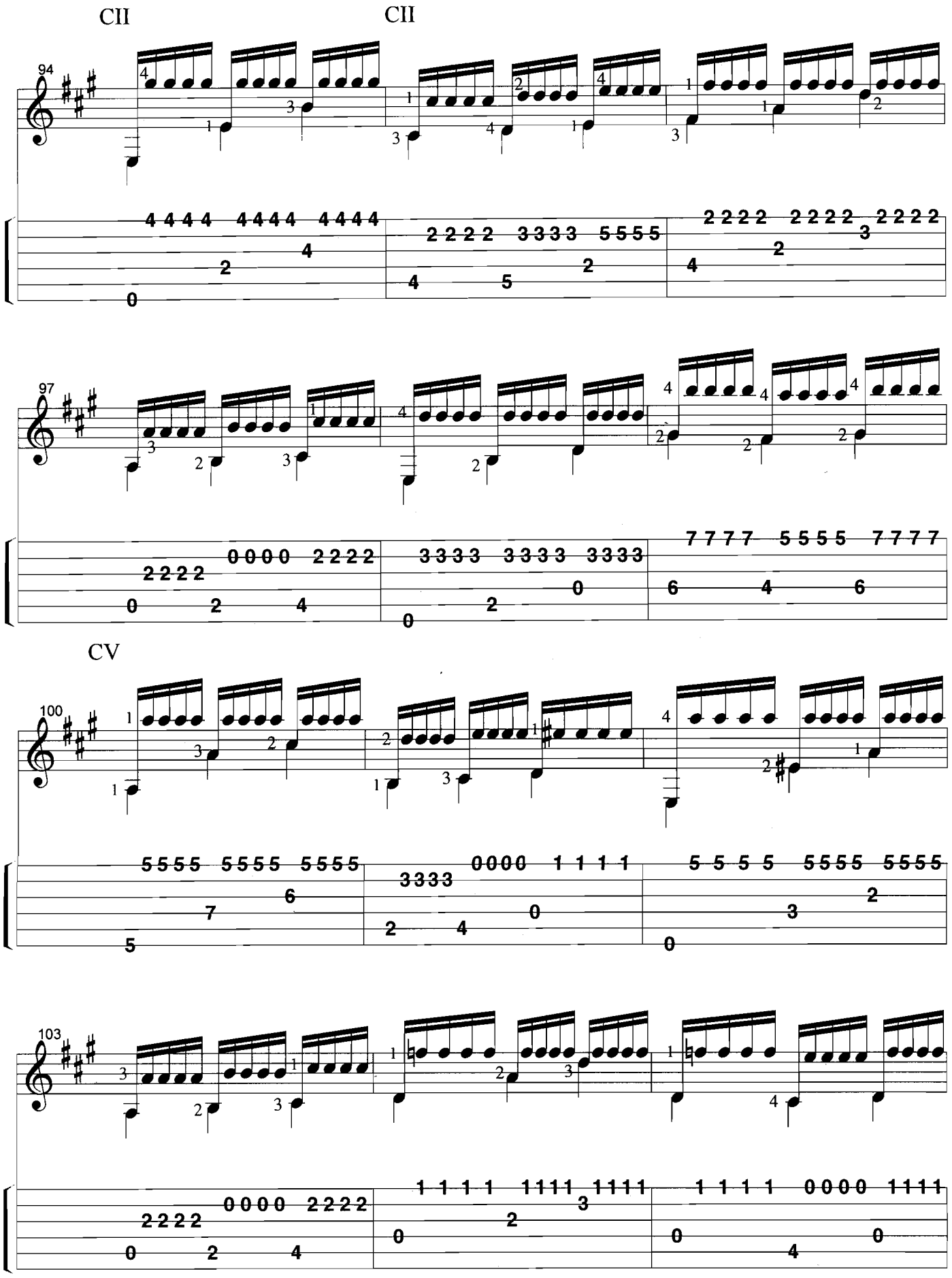
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CII
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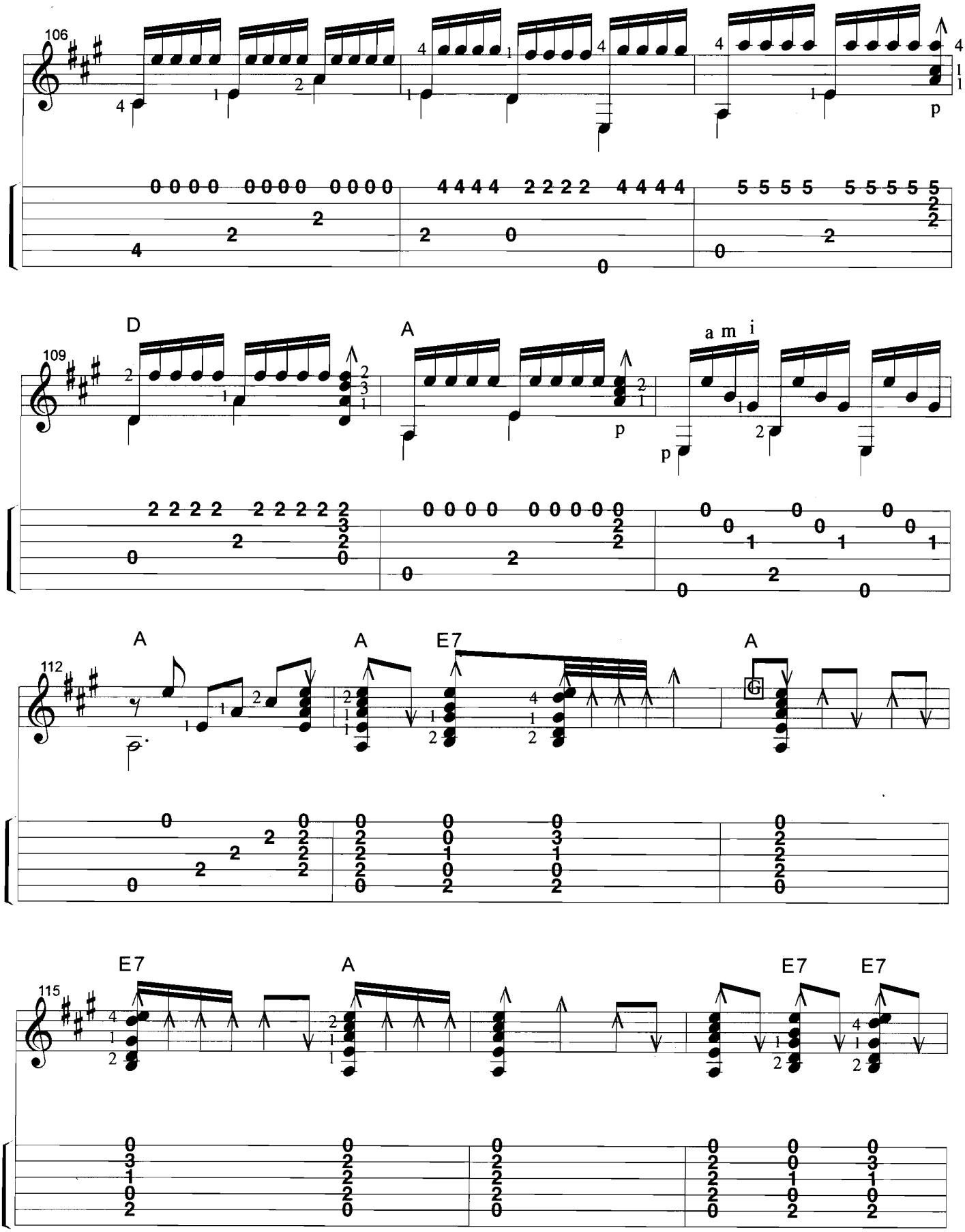
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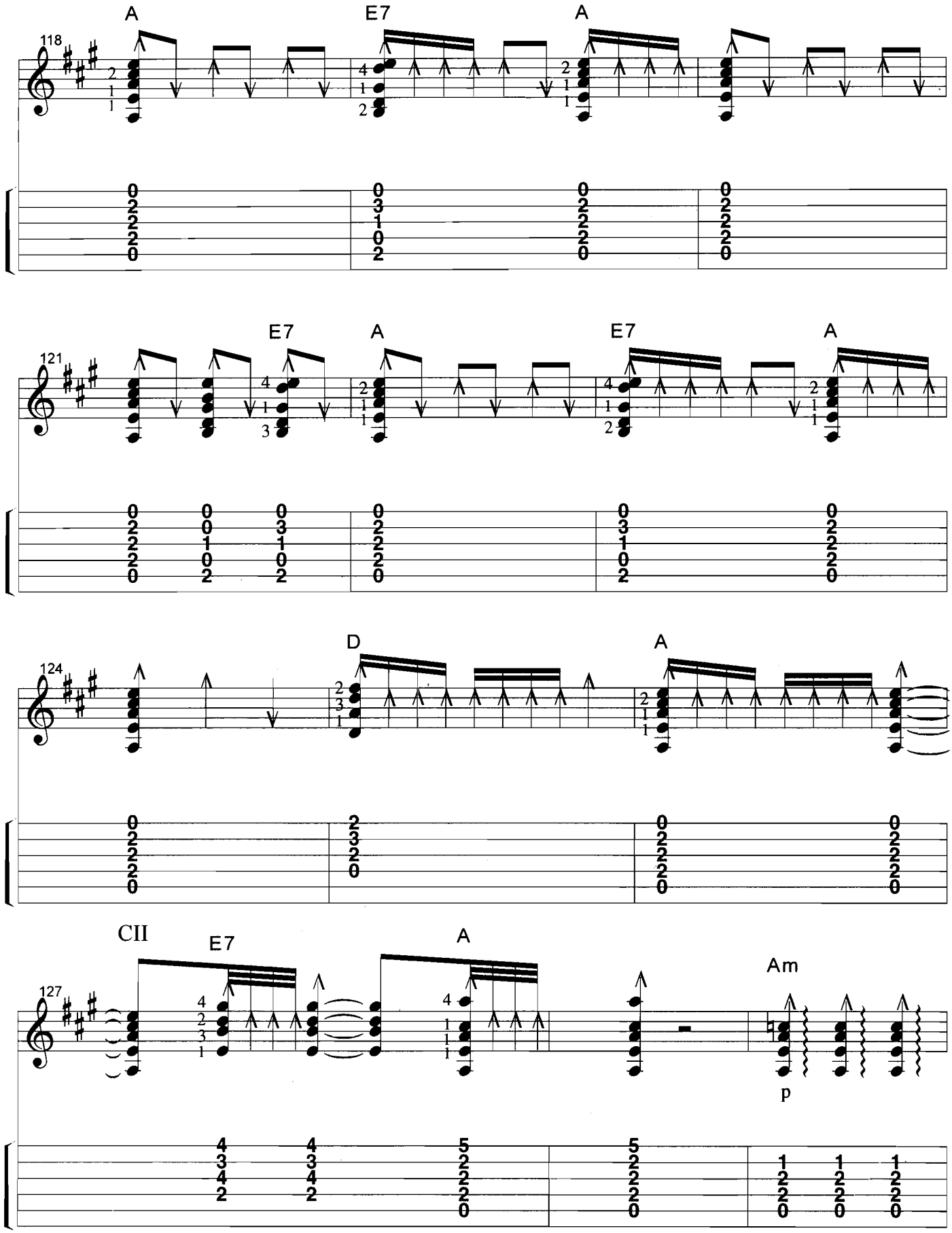
E7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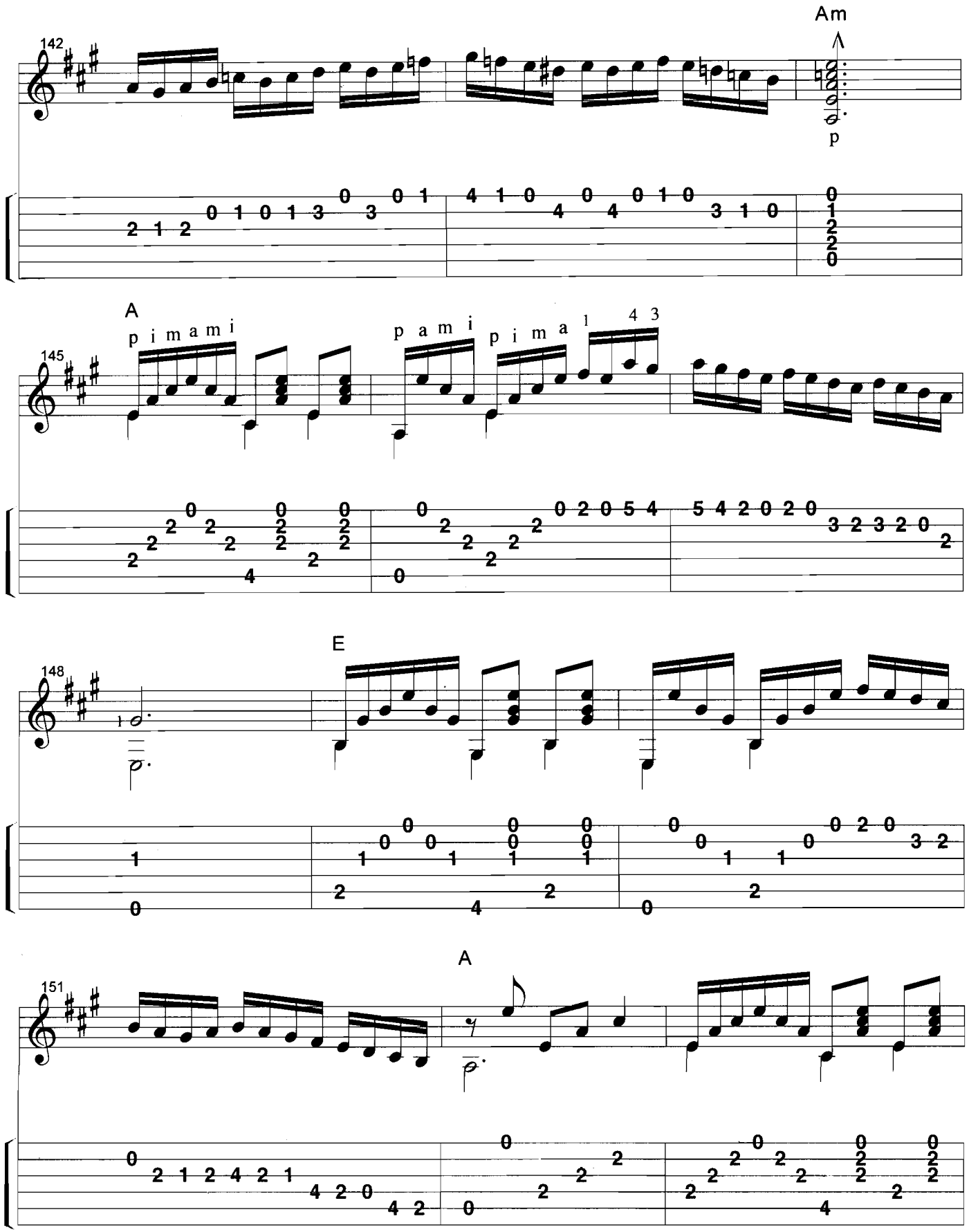
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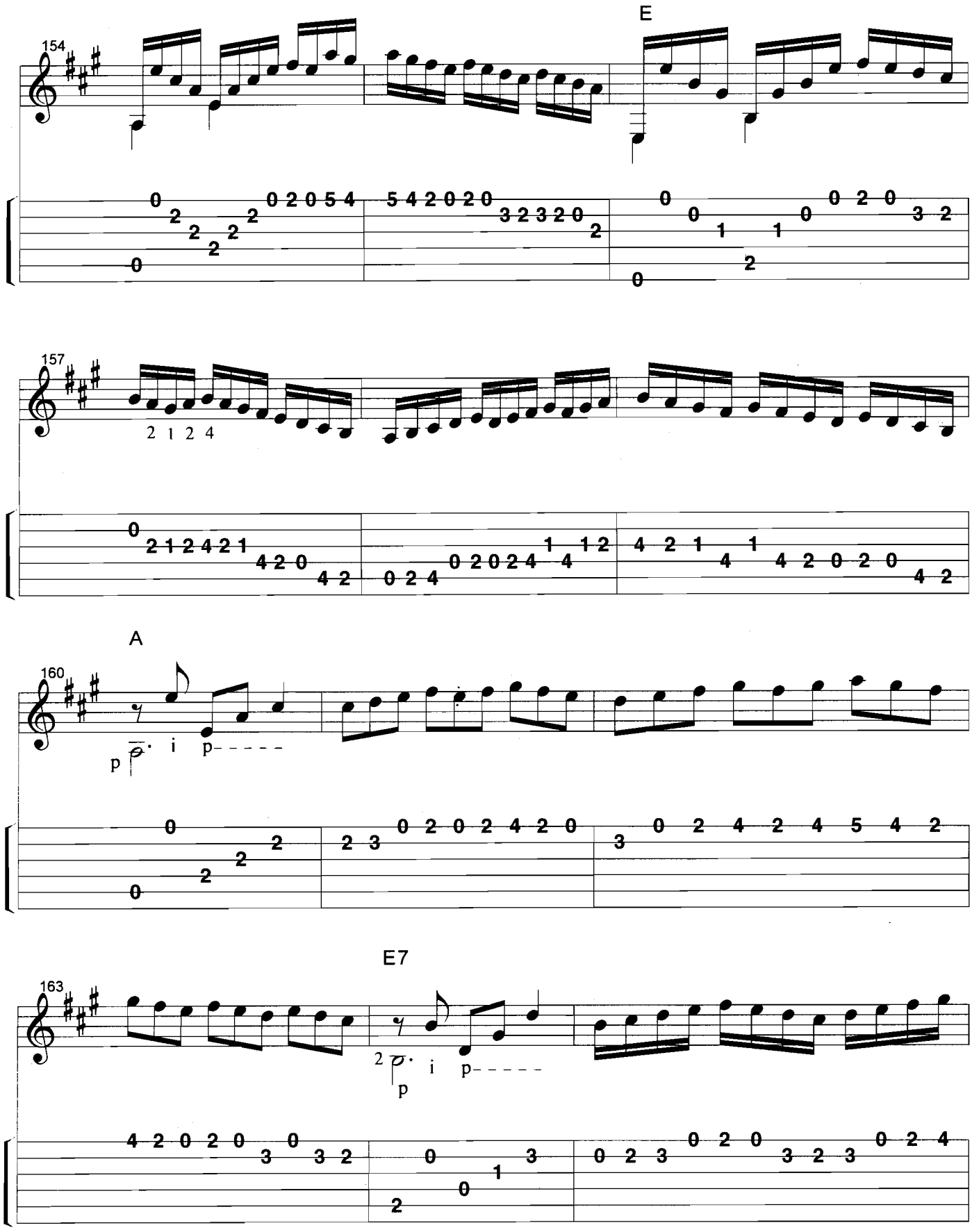
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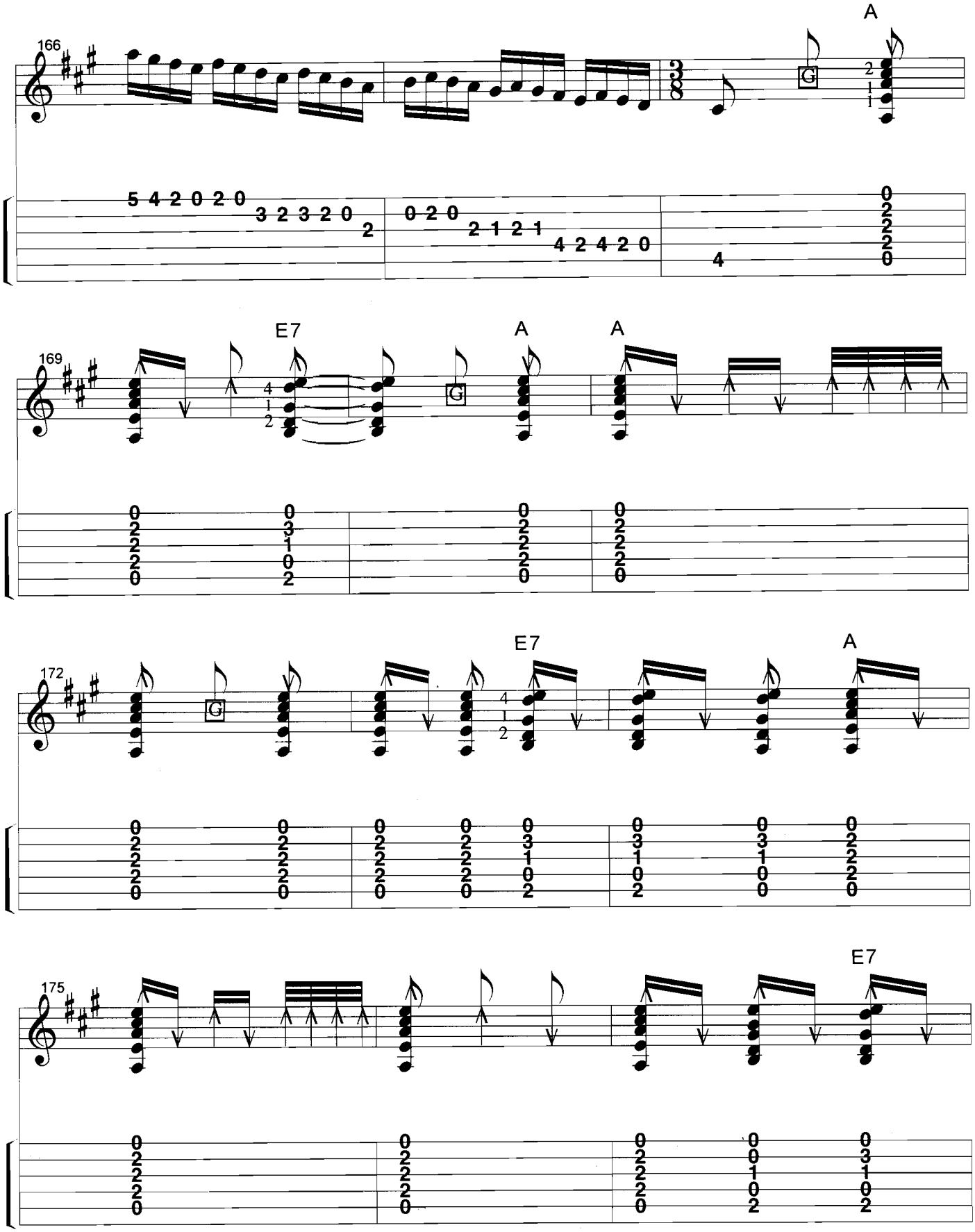
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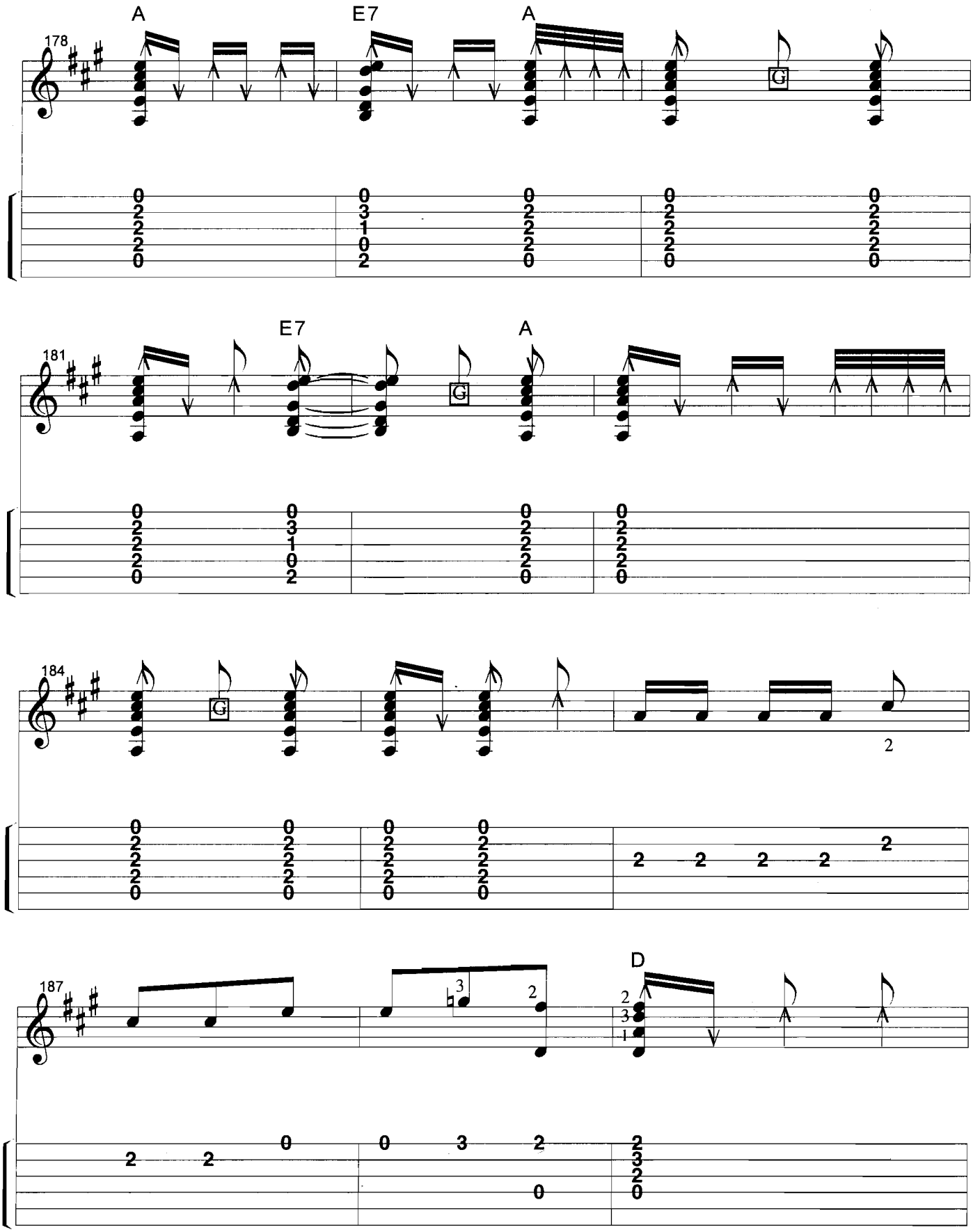
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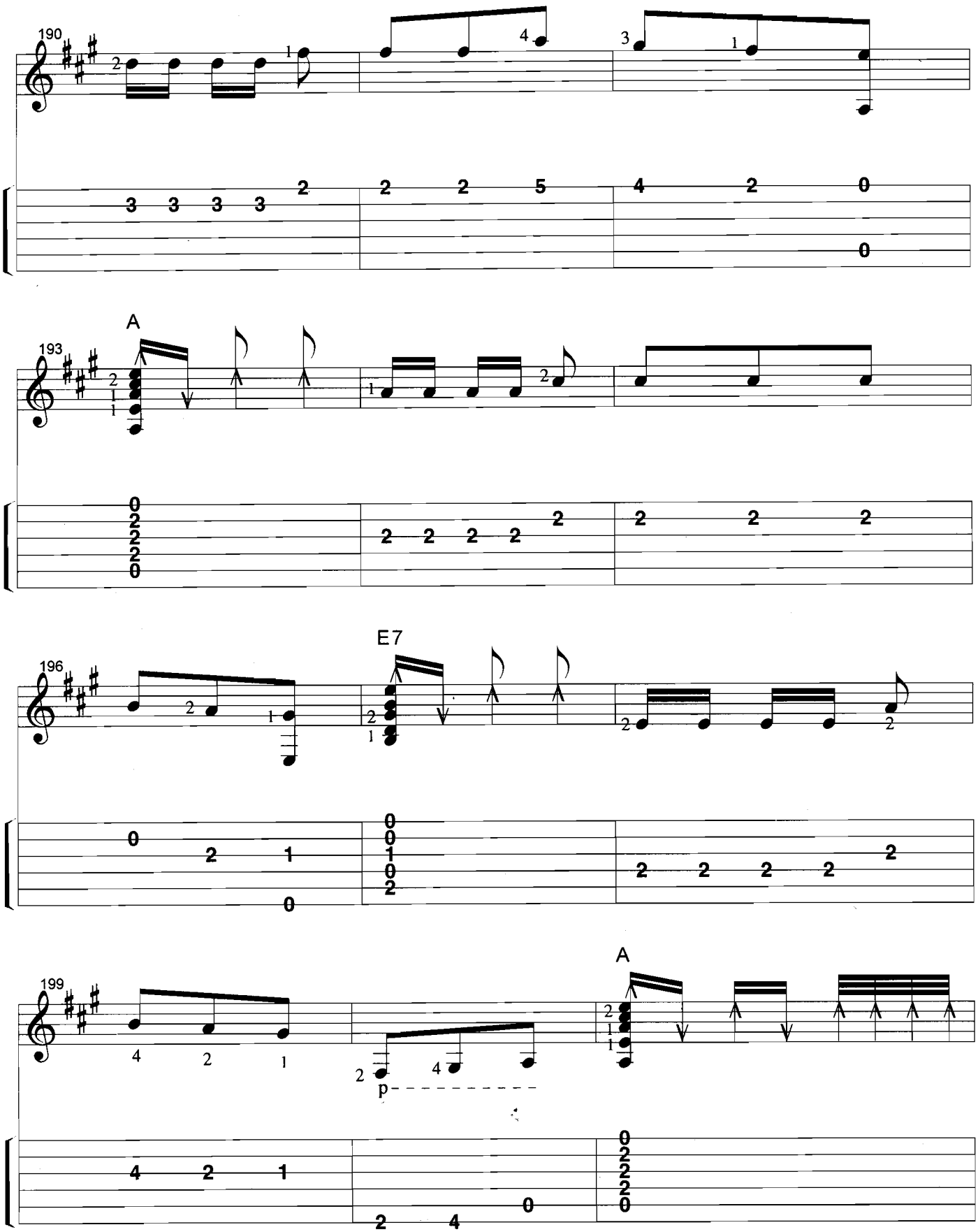
3
2
D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193
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196
E7
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A
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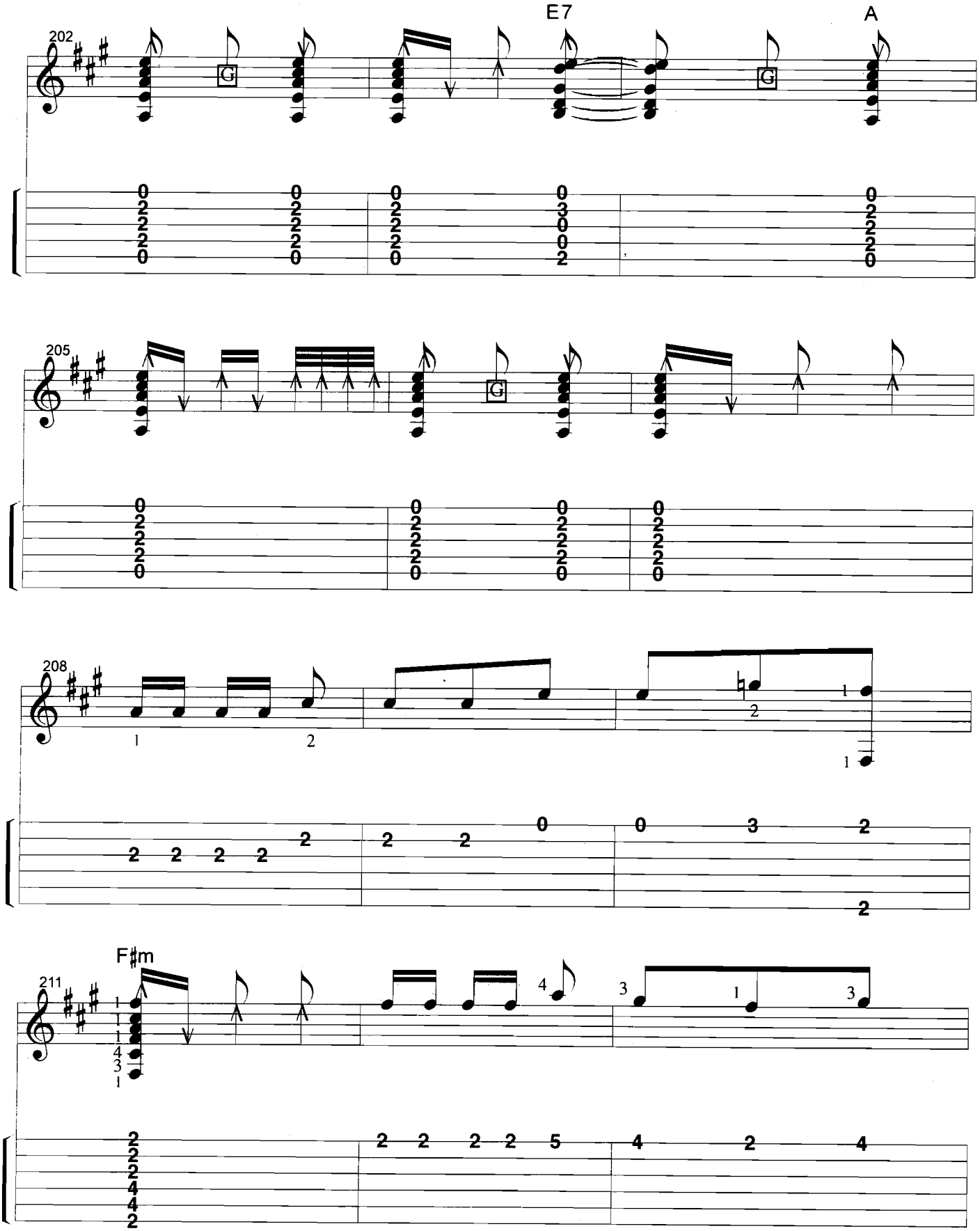
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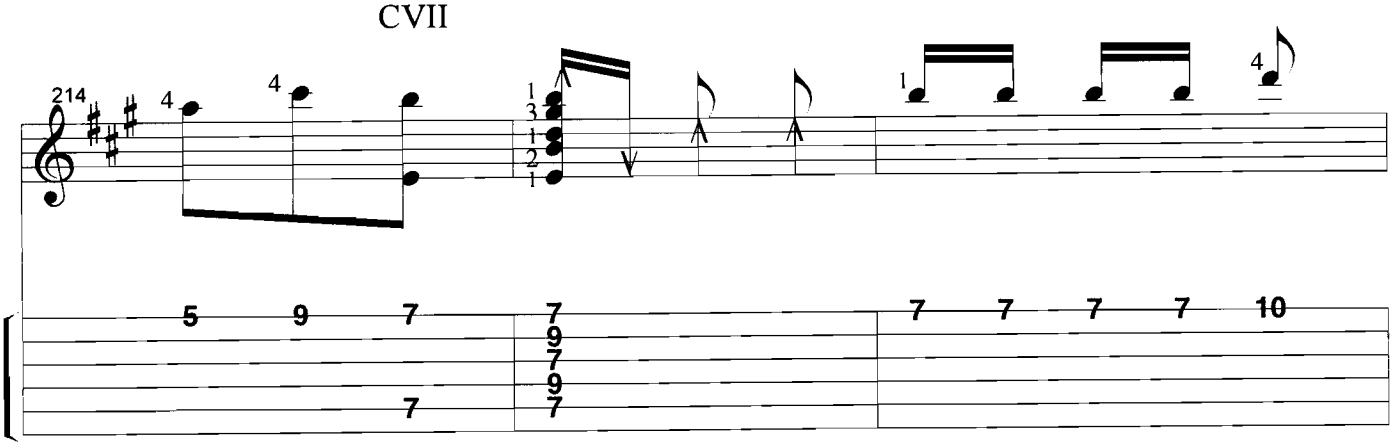
208
211
F♯m

CVII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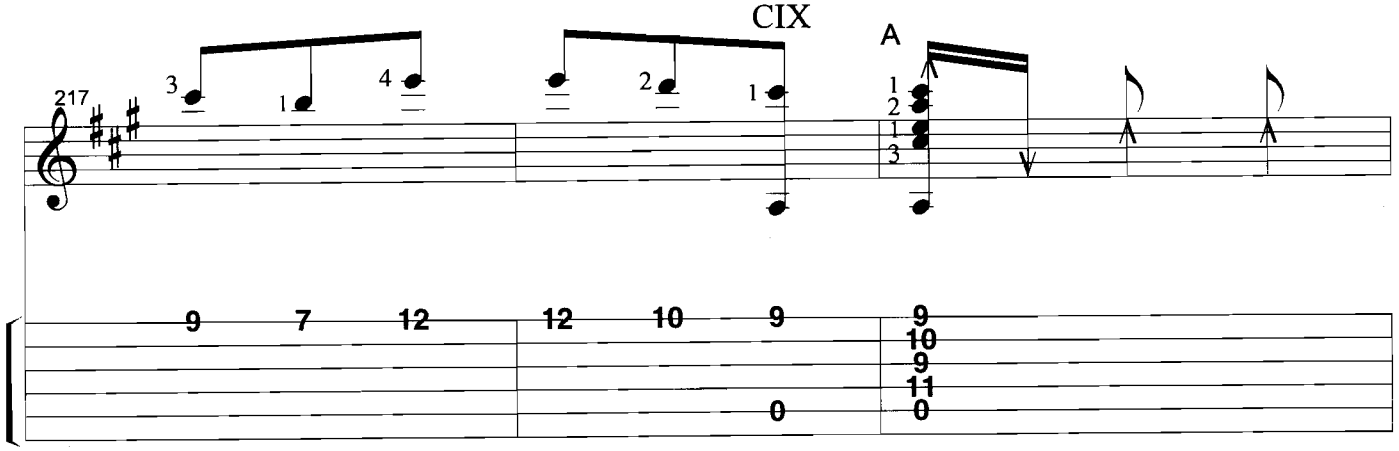
CIX

A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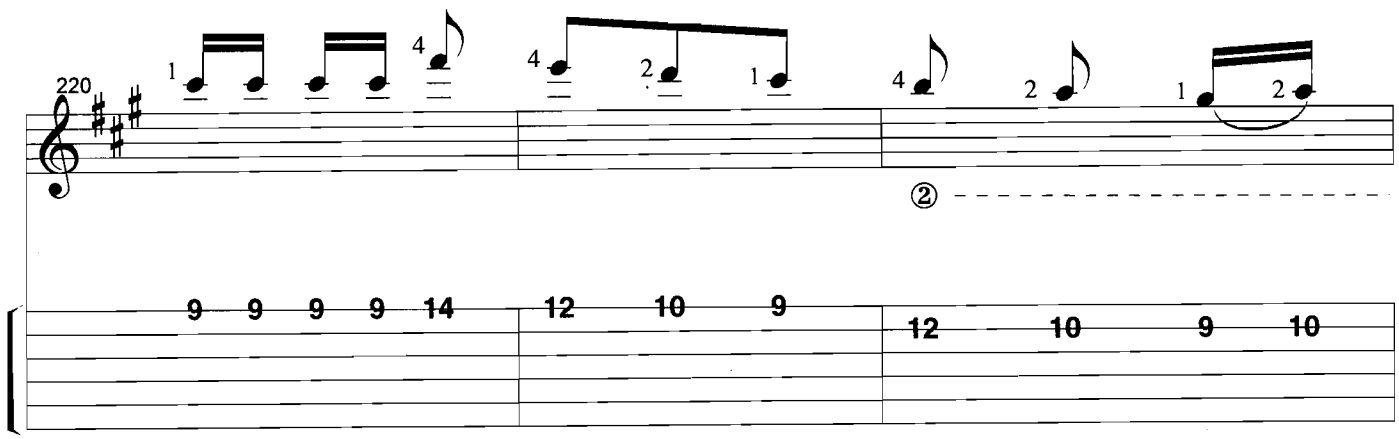
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②
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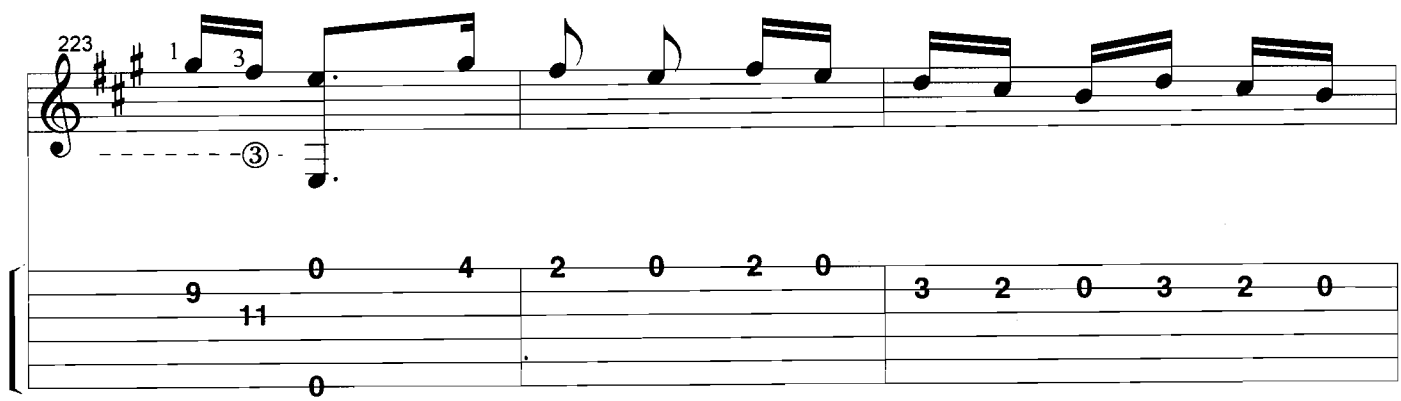
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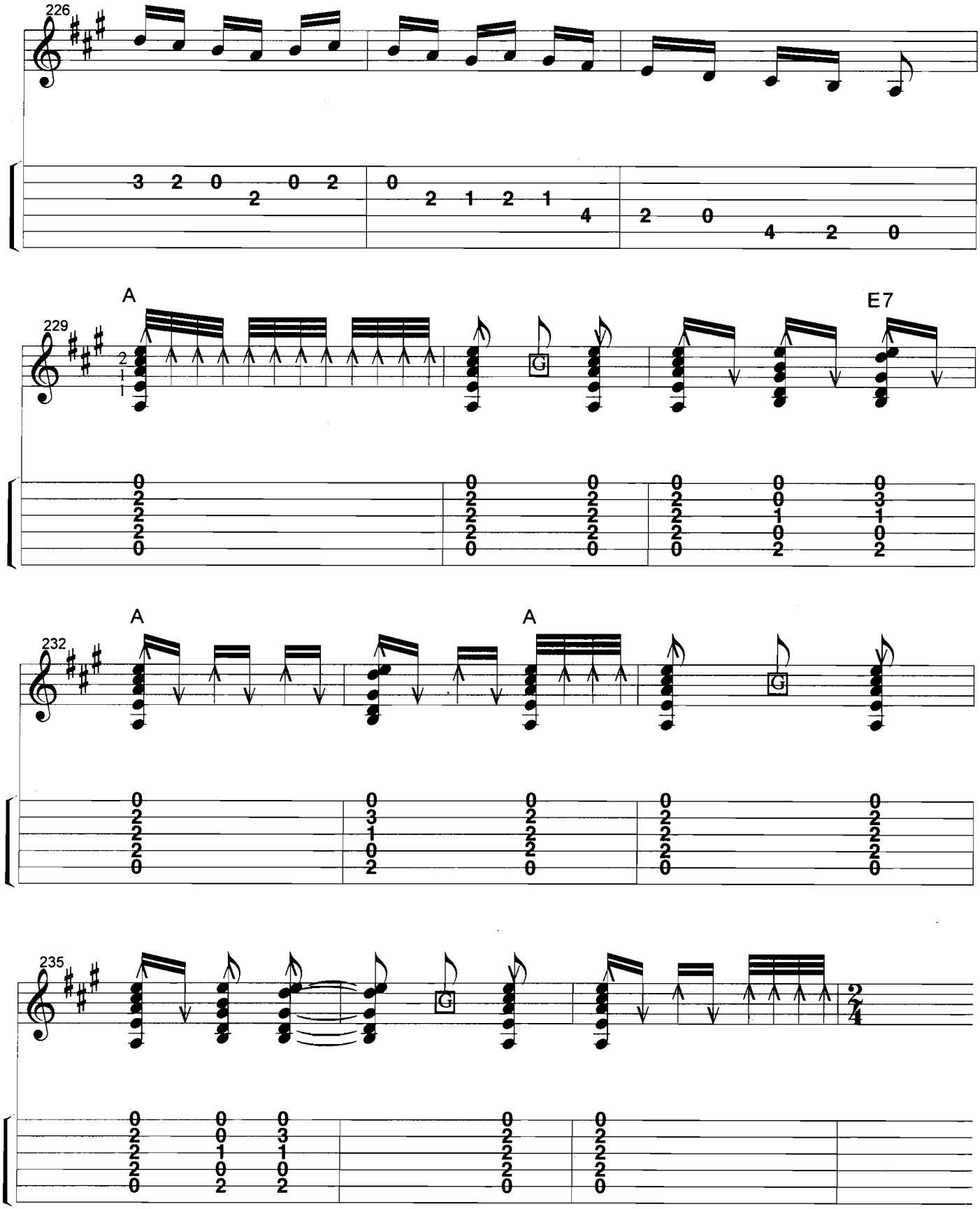
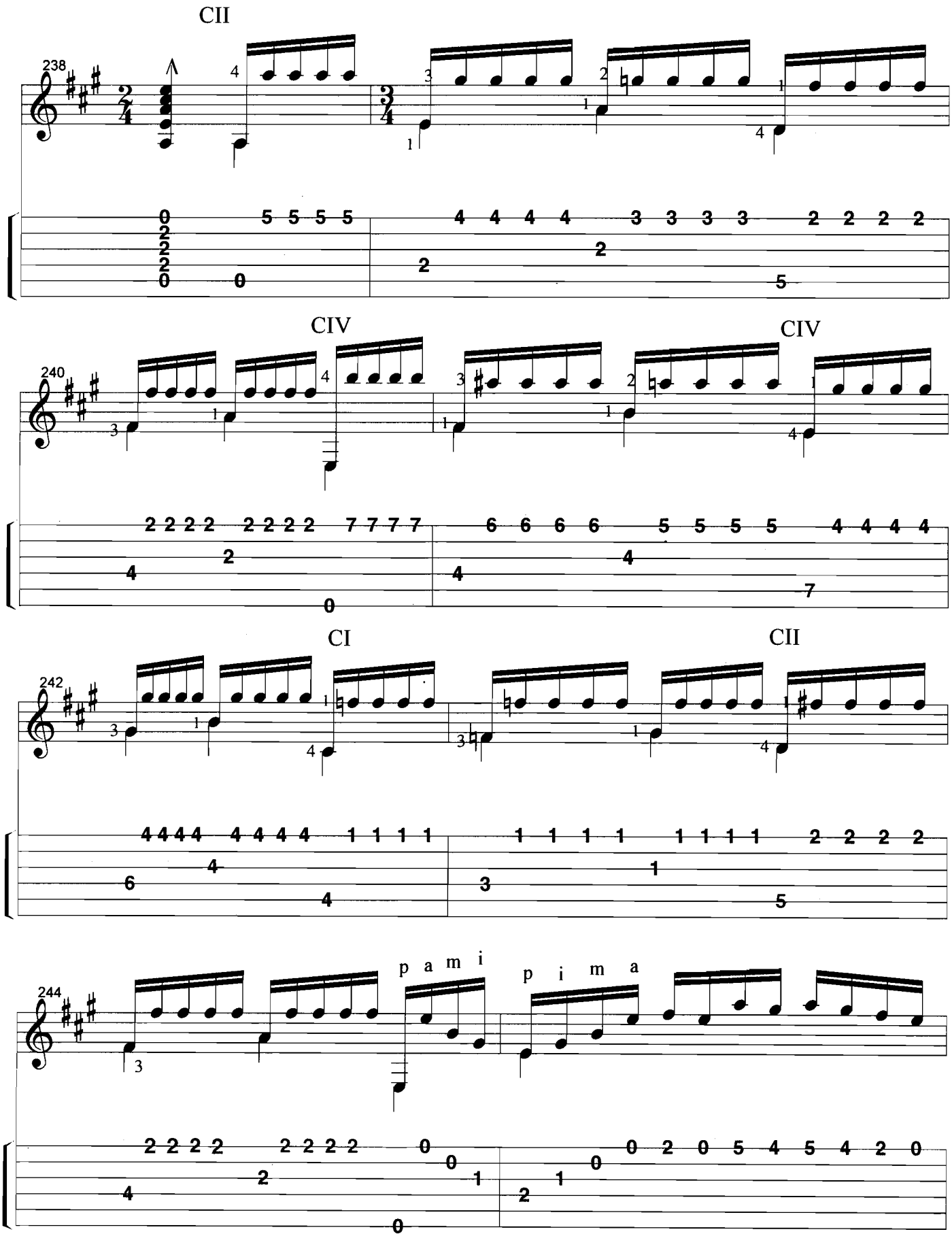
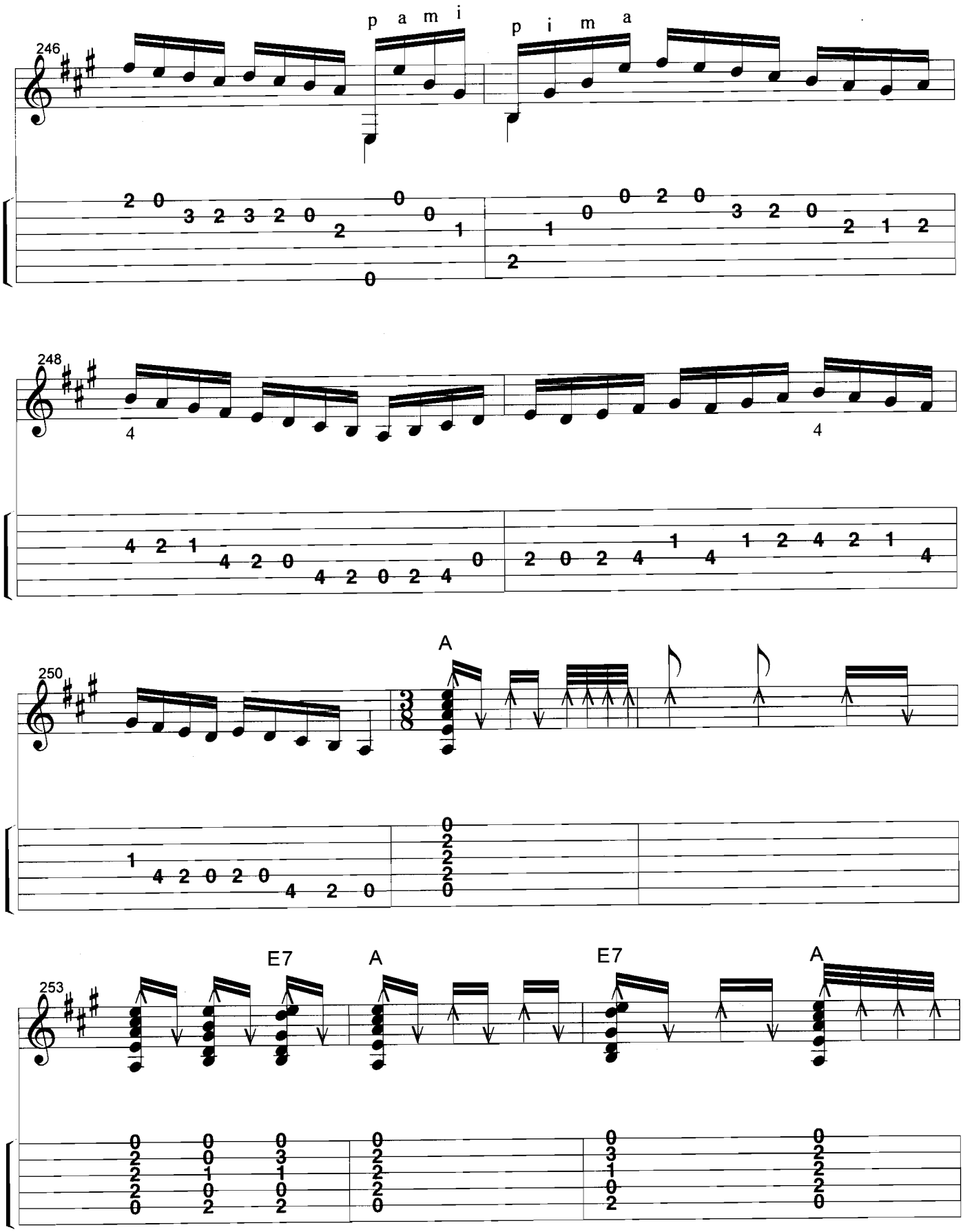
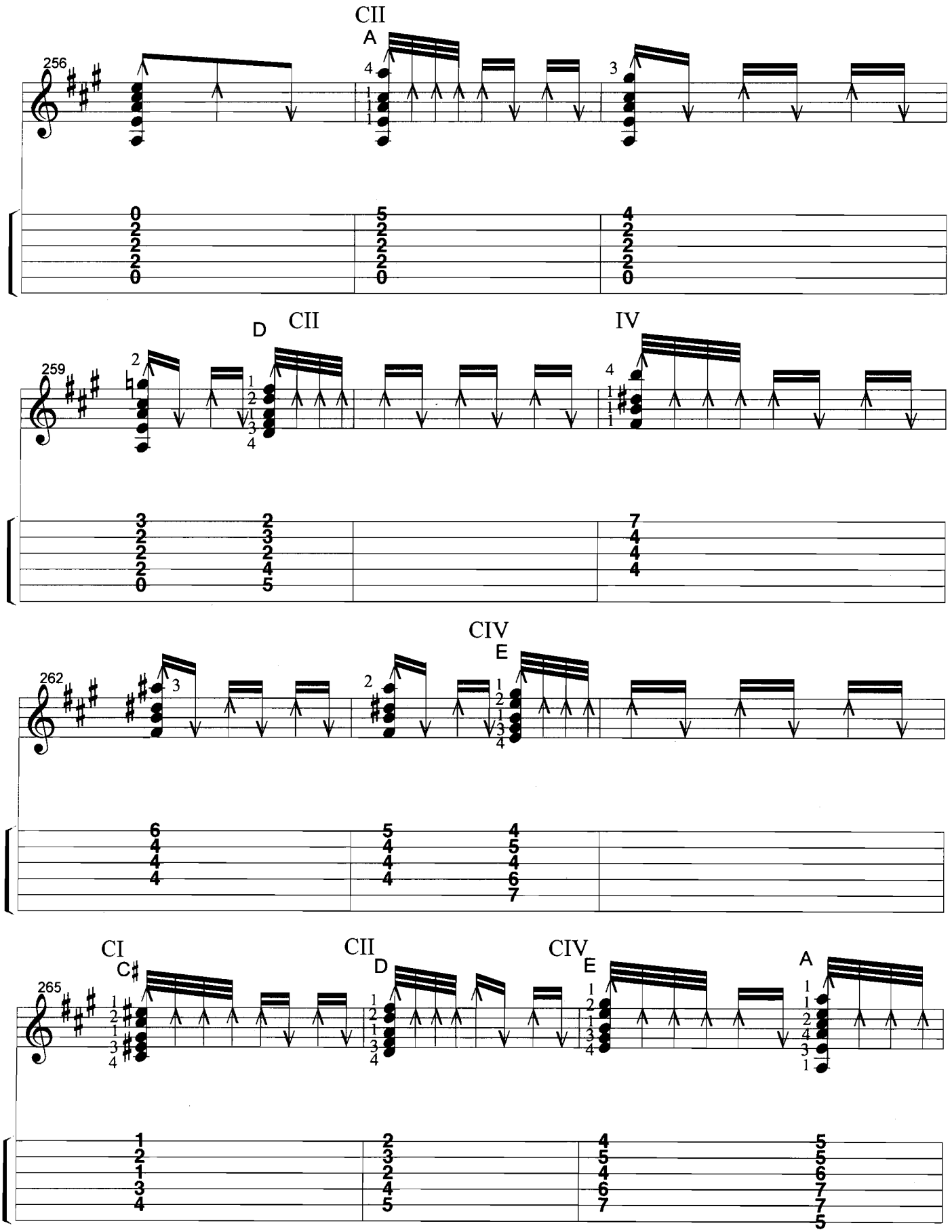
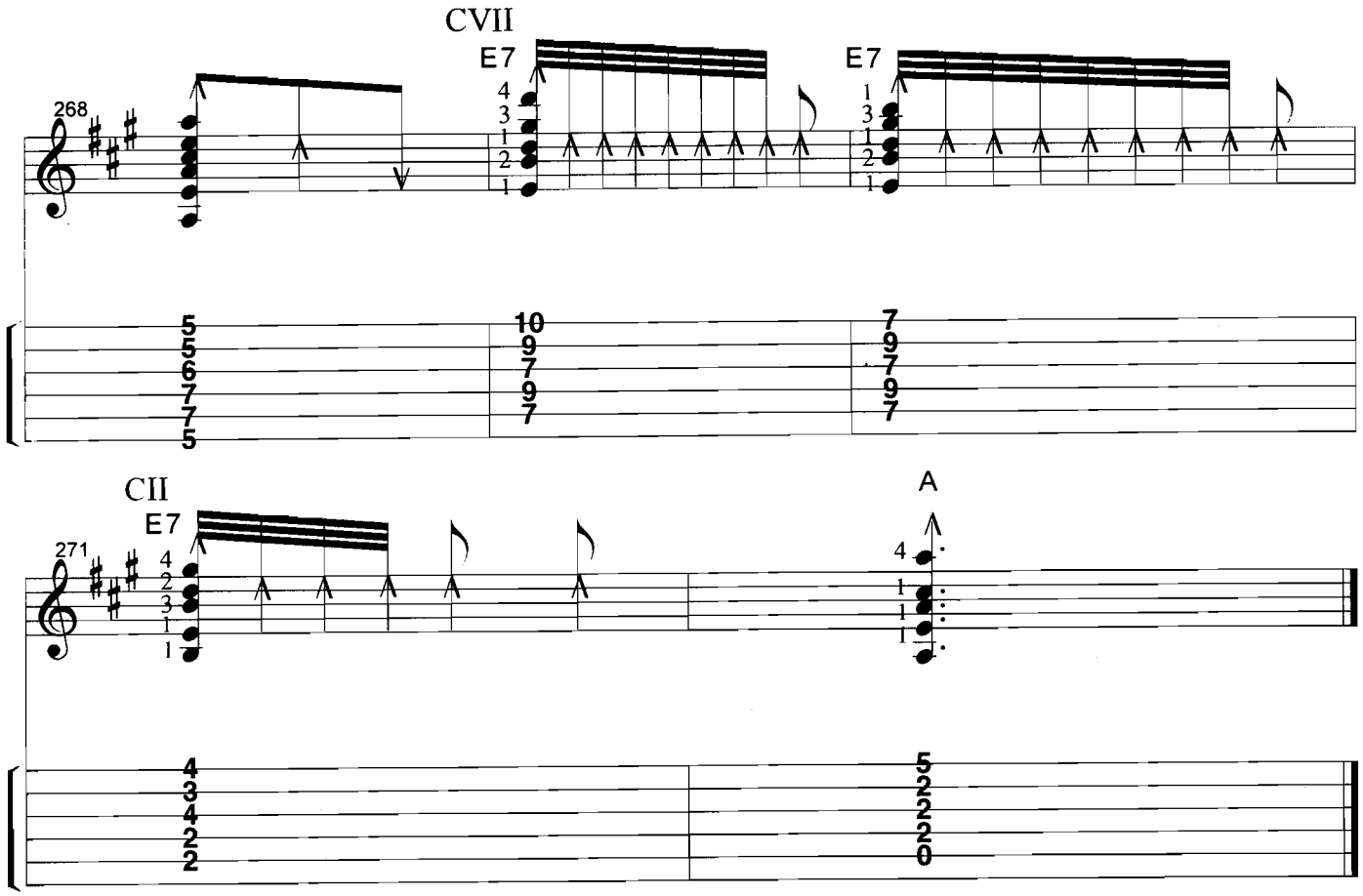

226
229
A
E7
232
A
A
235


CII
238
CIV
CIV
240
CI
CII
242
p a m i
p i m a
244


246
p a m i
p i m a
248
250
A
253
E7
A
E7
A


CII
A
256
CII
D
259
IV
CIV
E
262
CI
C♯
CII
D
CIV
E
A
265


CVII
E7
E7
268
5 5 6 7 7 5
10 9 7 9 7
7 9 7 9 7

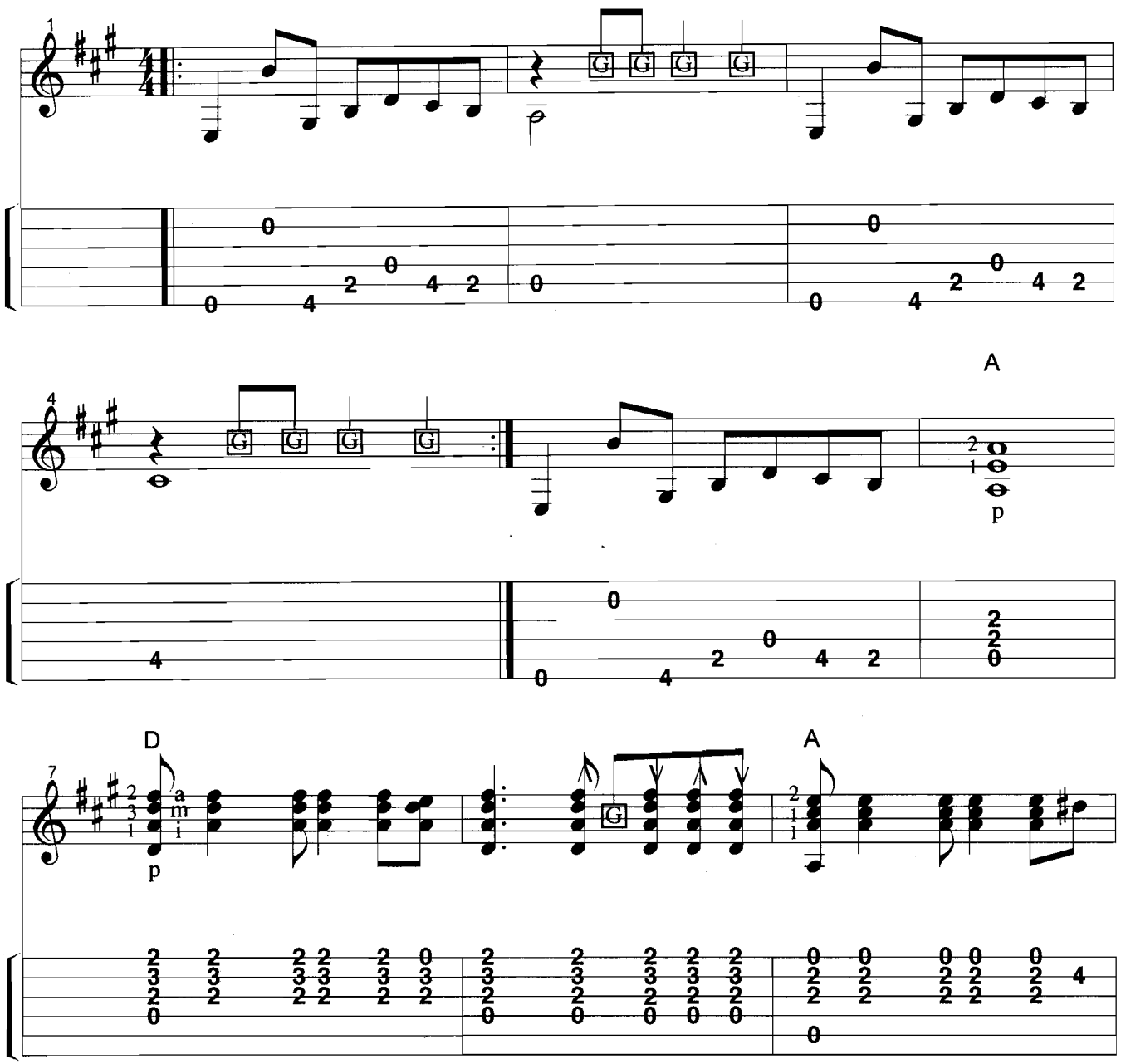
CII
E7
A
271
4 3 4 2 2
5 2 2 2 0

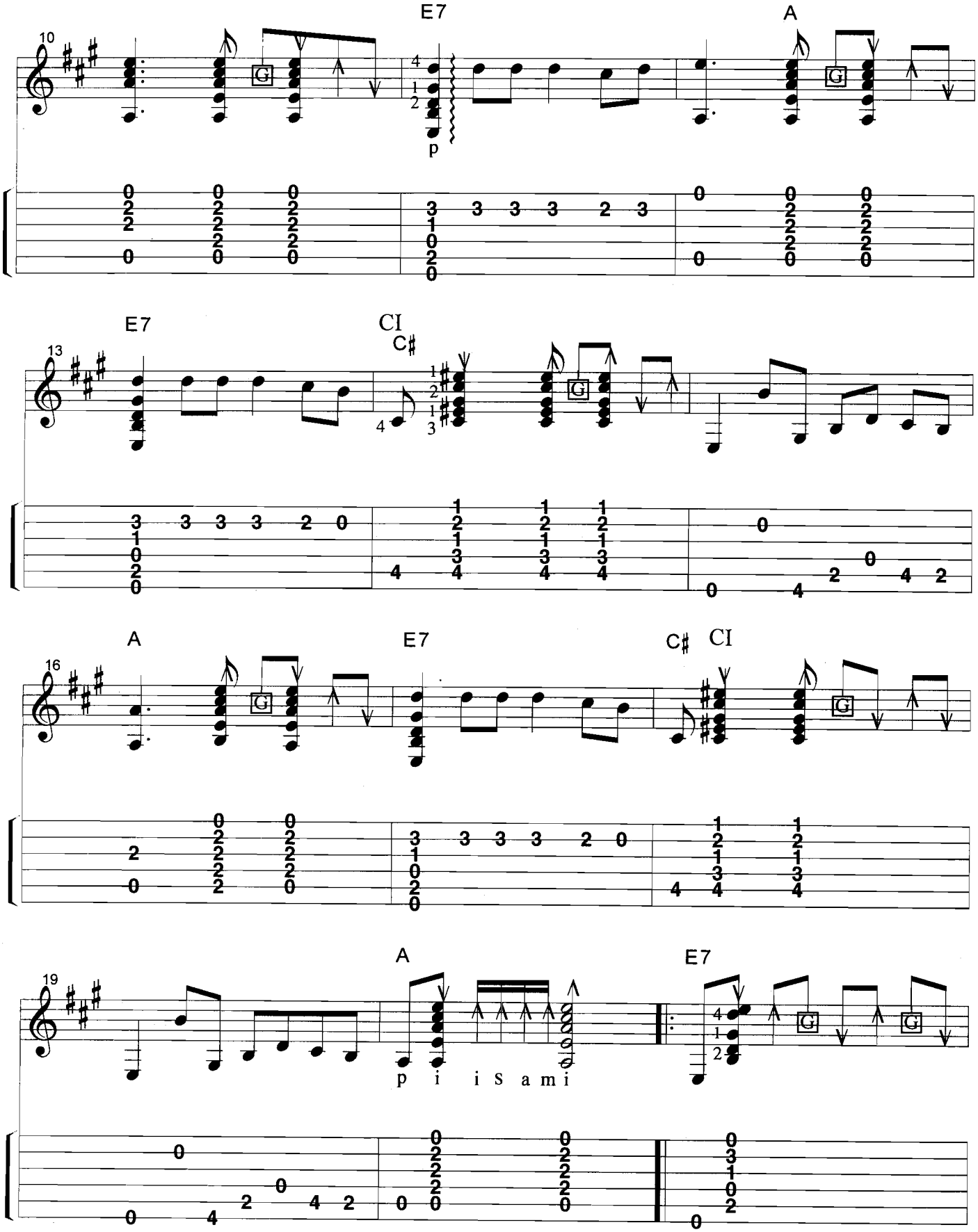
AMIGO MARIANO

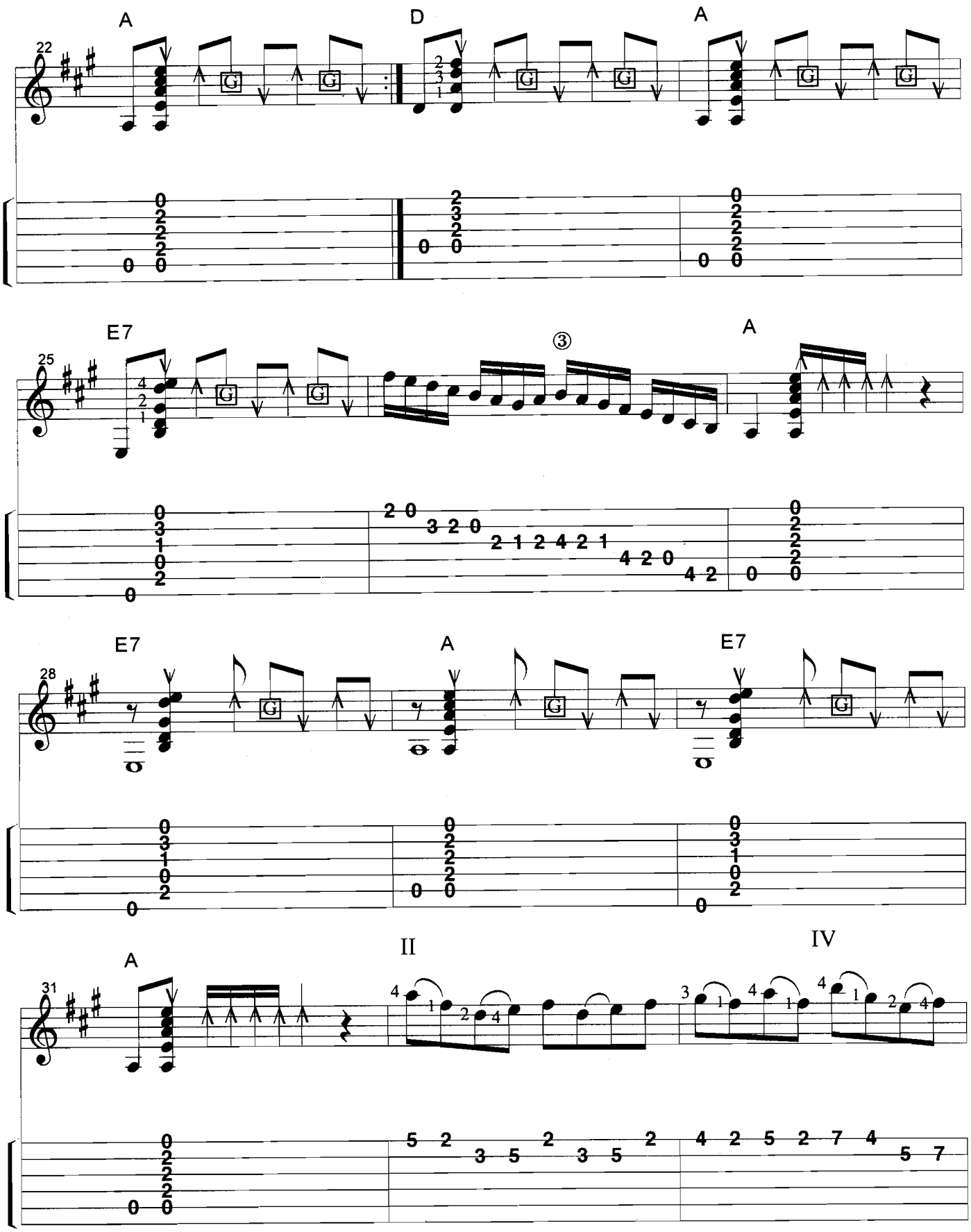
(Colombianas—Derived from Tangos)

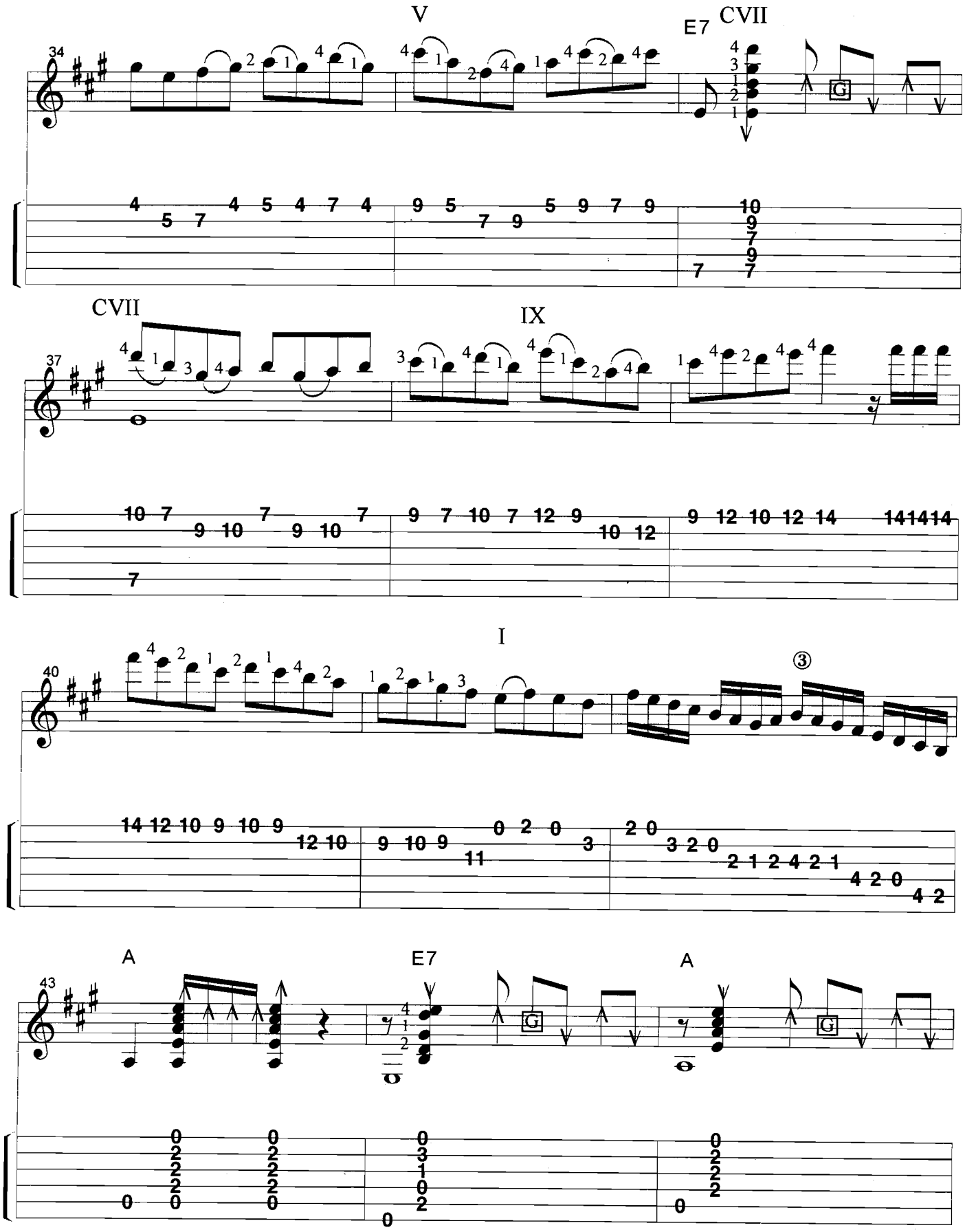
A Mariano Cordoba

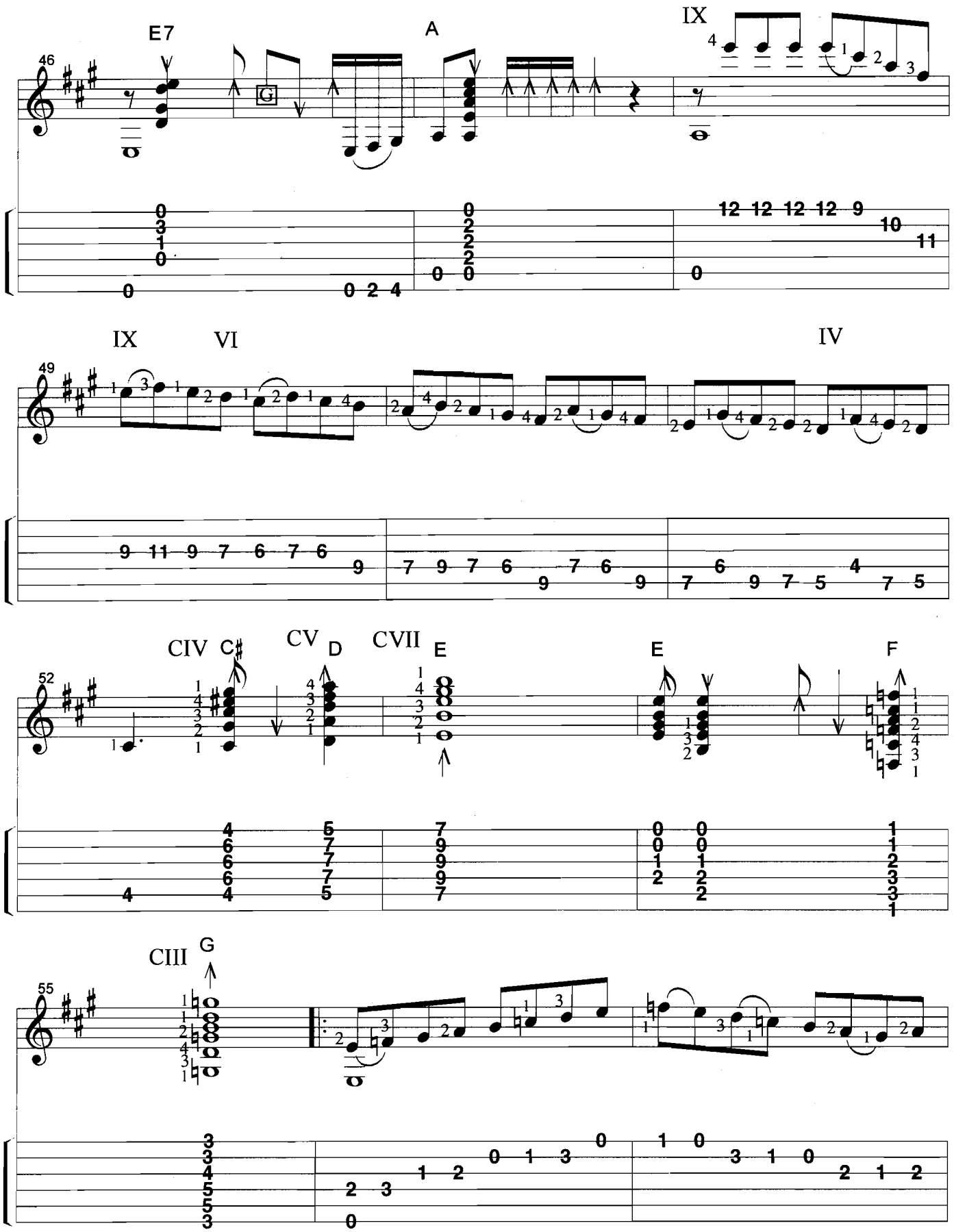
Juan Serrano

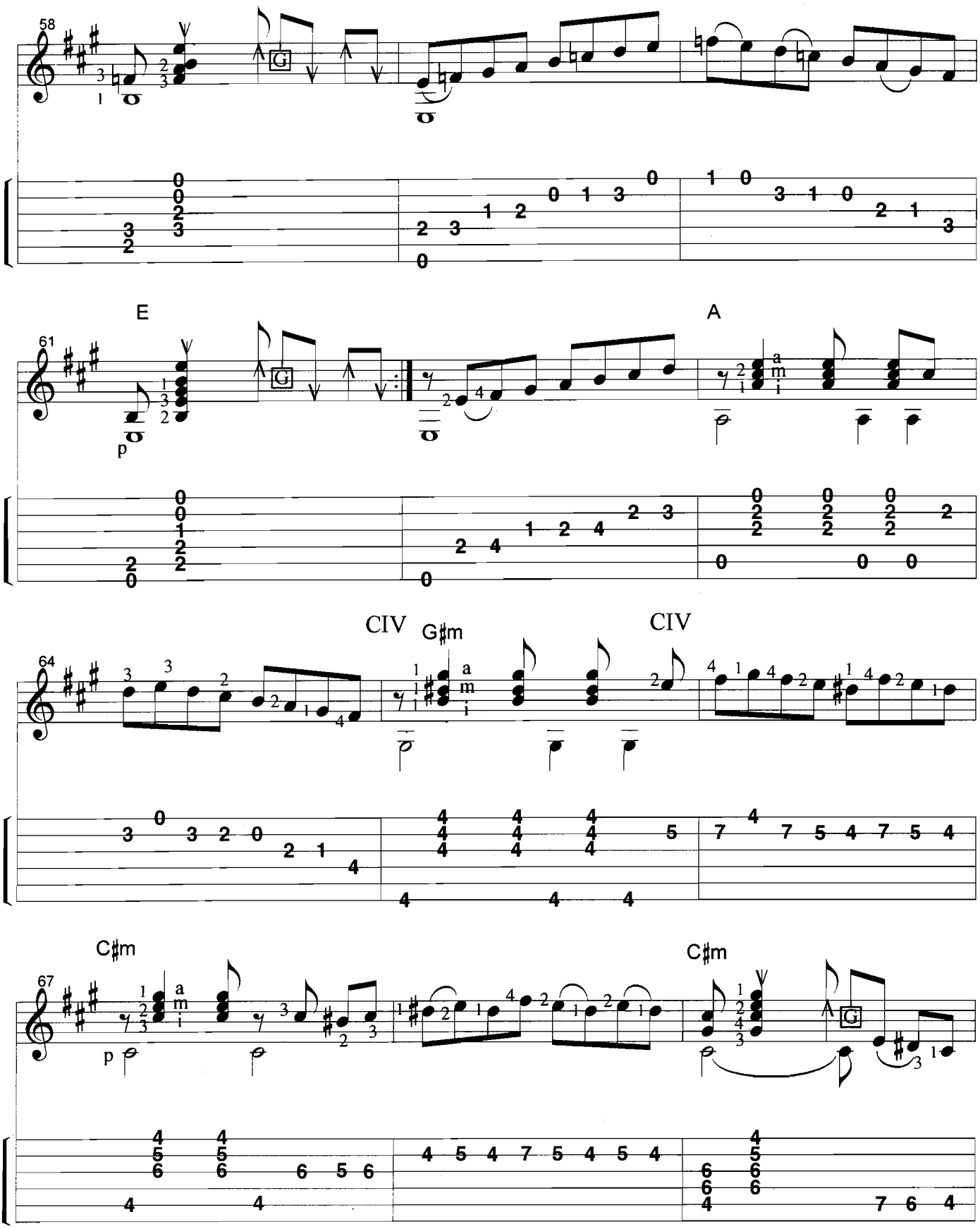


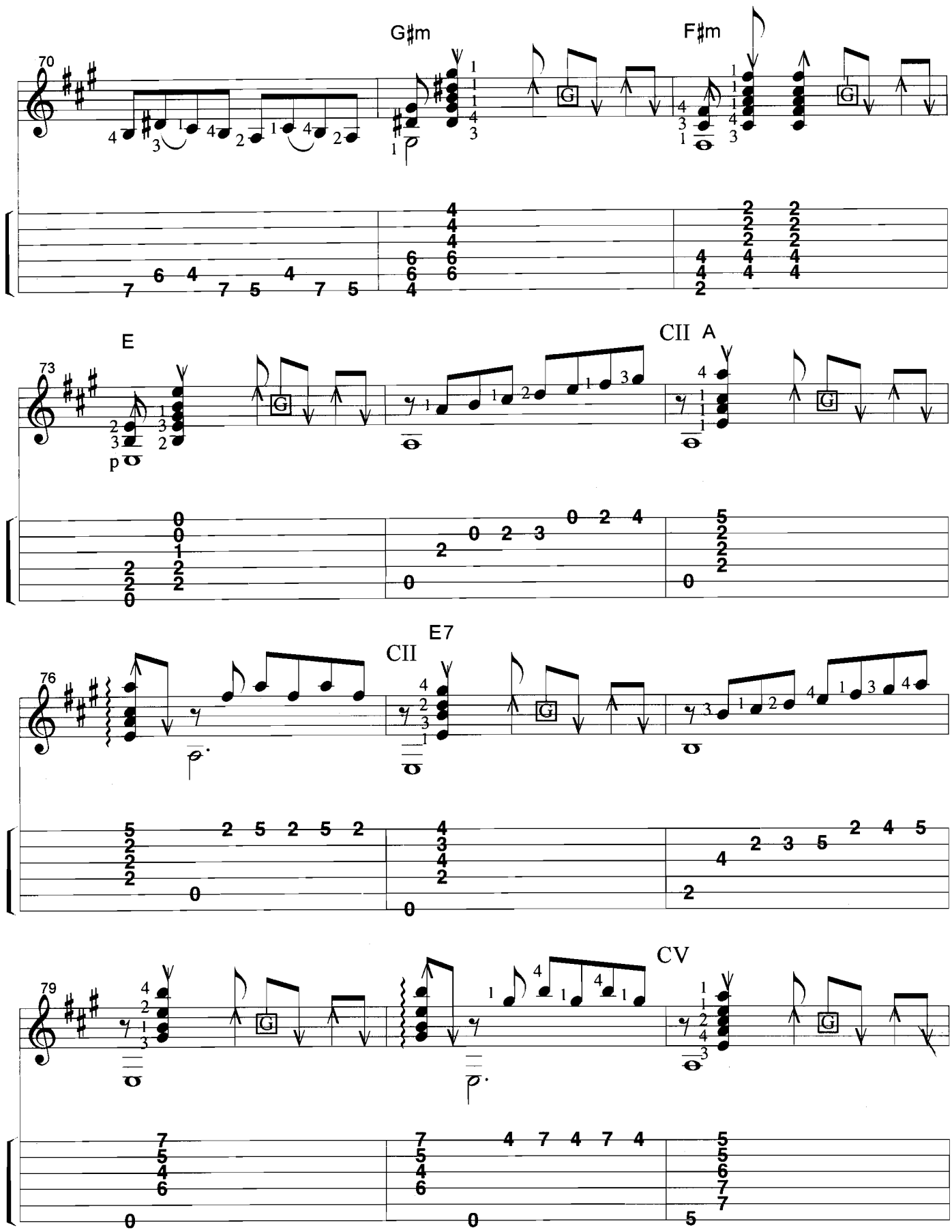

E7
A
10
p
E7
CI
C♯
13
A
E7
C♯
CI
16
A
E7
19
p i i S a m i

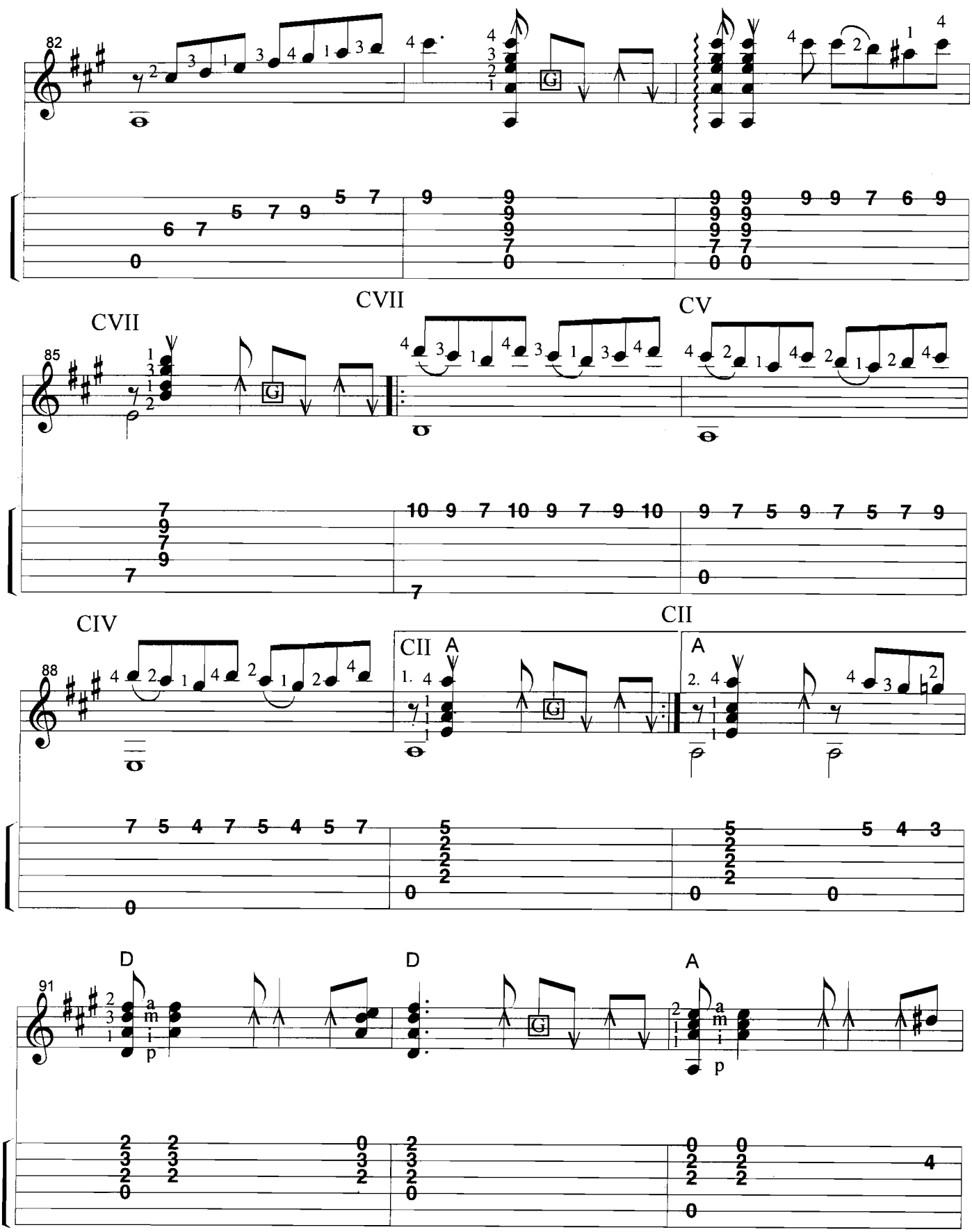

A
D
A
22
E7
25
③
A
E7
A
E7
28
A
II
IV
31

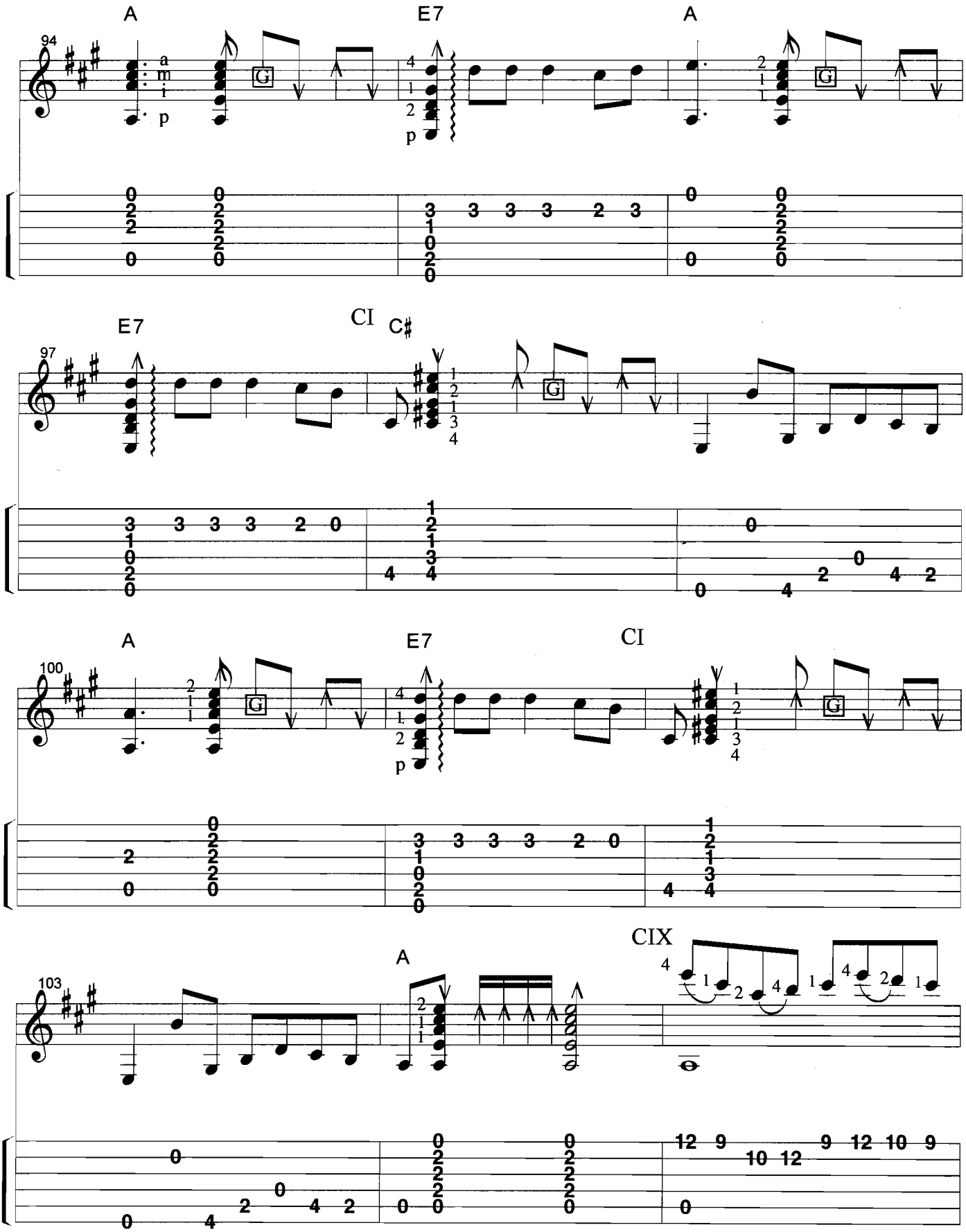

V
E7
CVII
34
CVII
IX
37
I
40
③
A
E7
A
43

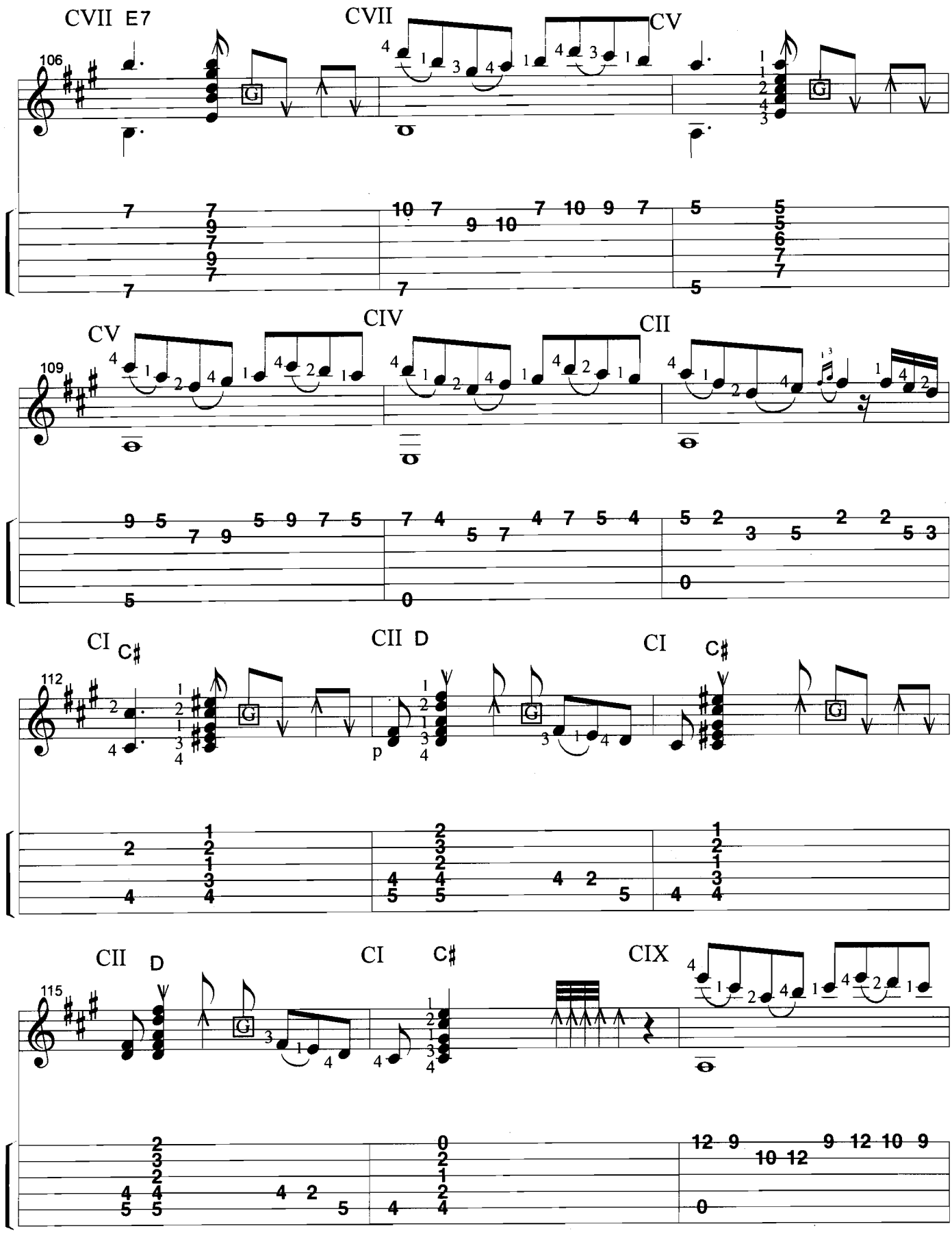

E7
A
IX
46
IX
VI
IV
49
CIV
C♯
CV
D
CVII
E
E
F
52
CIII
G
55

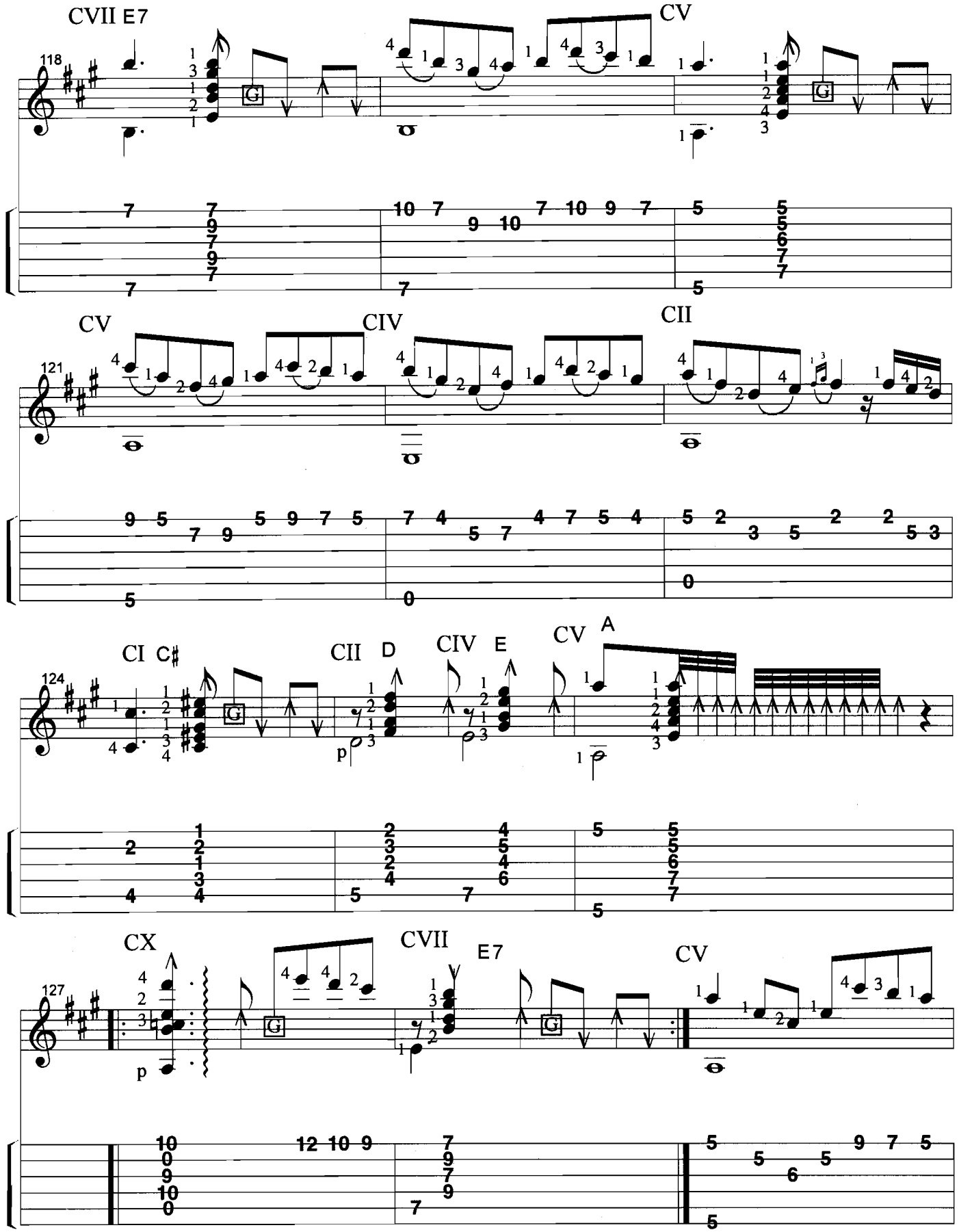

58
61
E
A
64
CIV
G♯m
CIV
67
C♯m
C♯m

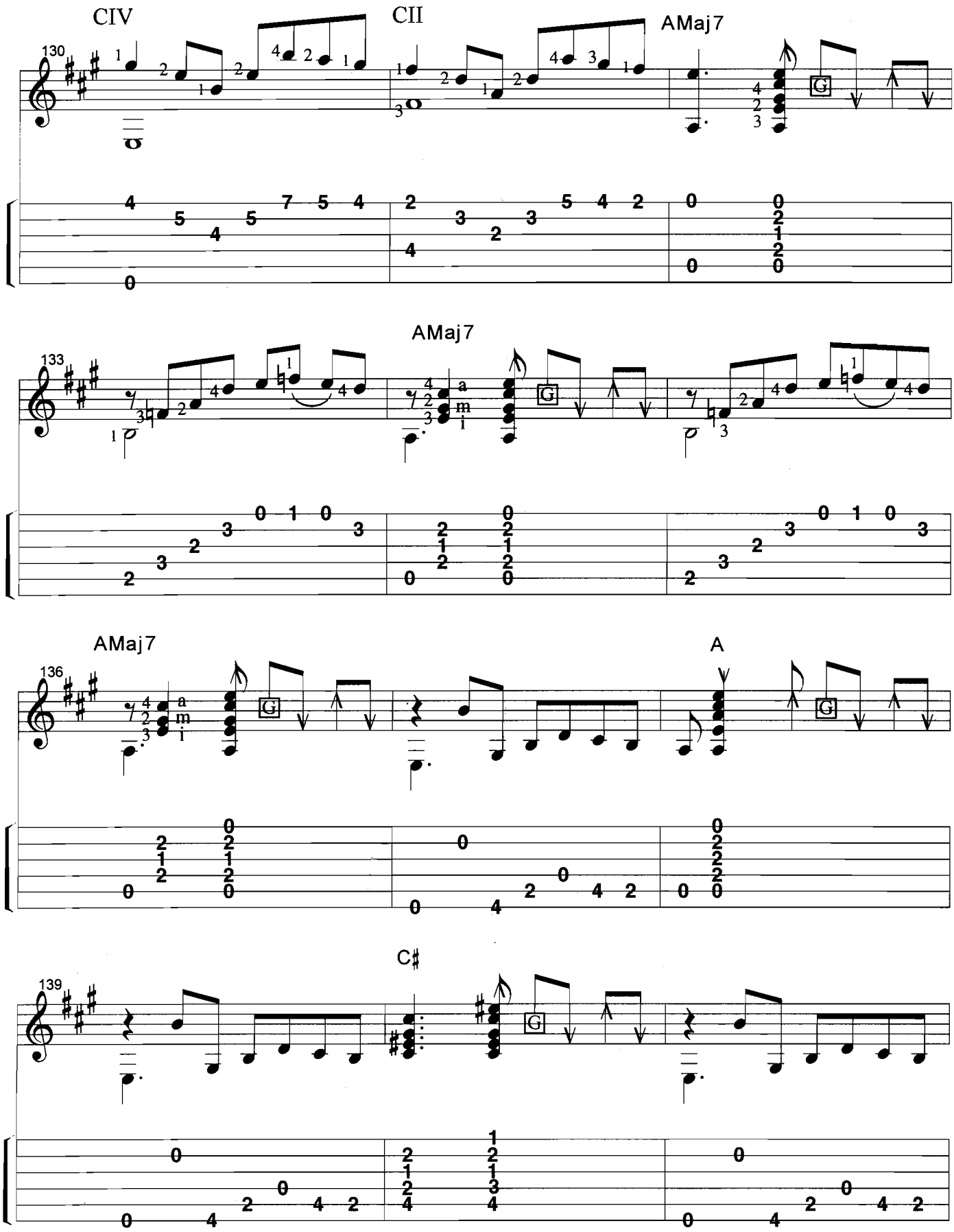

G♯m
F♯m
70
E
CII A
73
p
E7
CII
76
CV
79

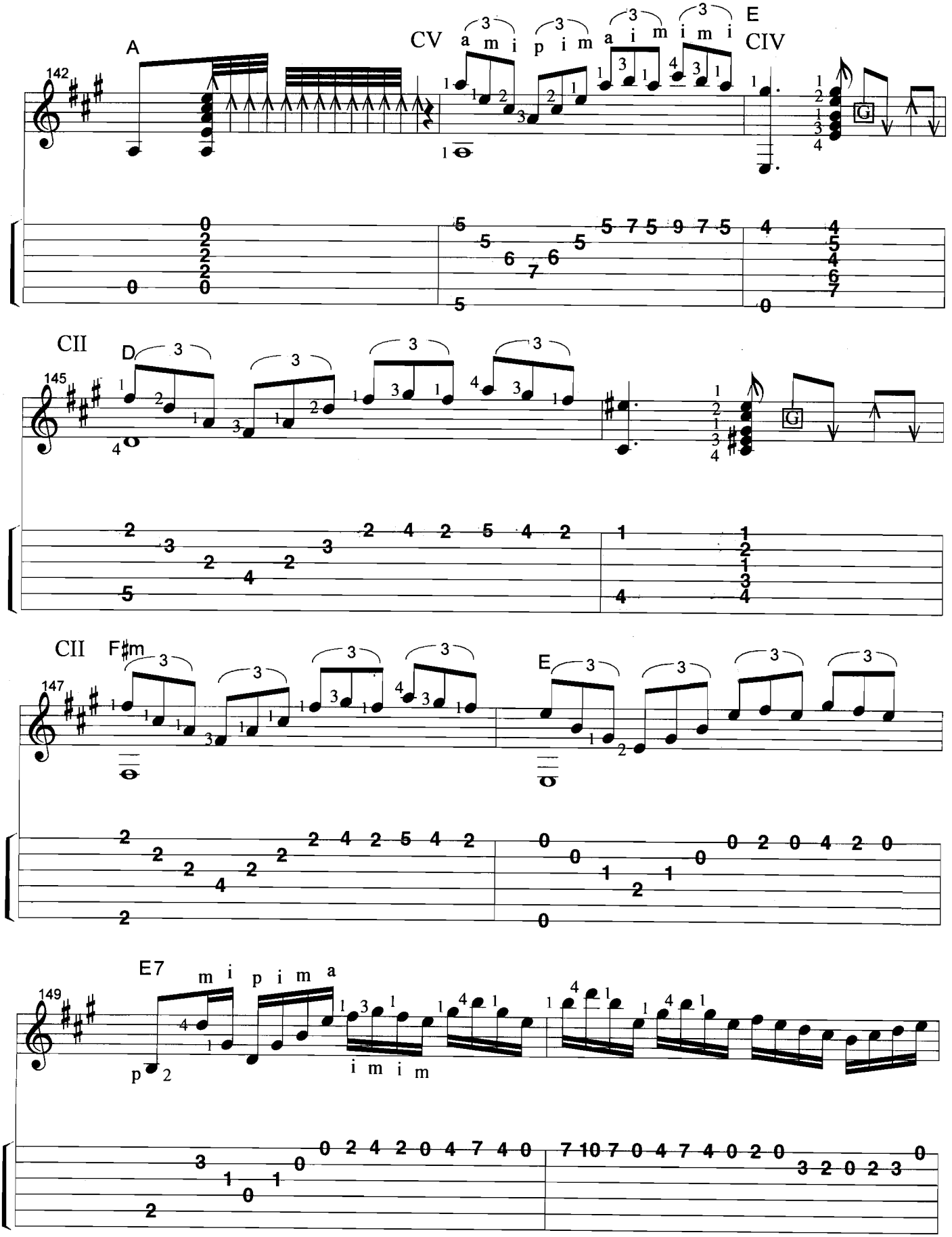

82
CVII
CVII
CV
85
CIV
CII
A
CII
A
88
D
D
A
91

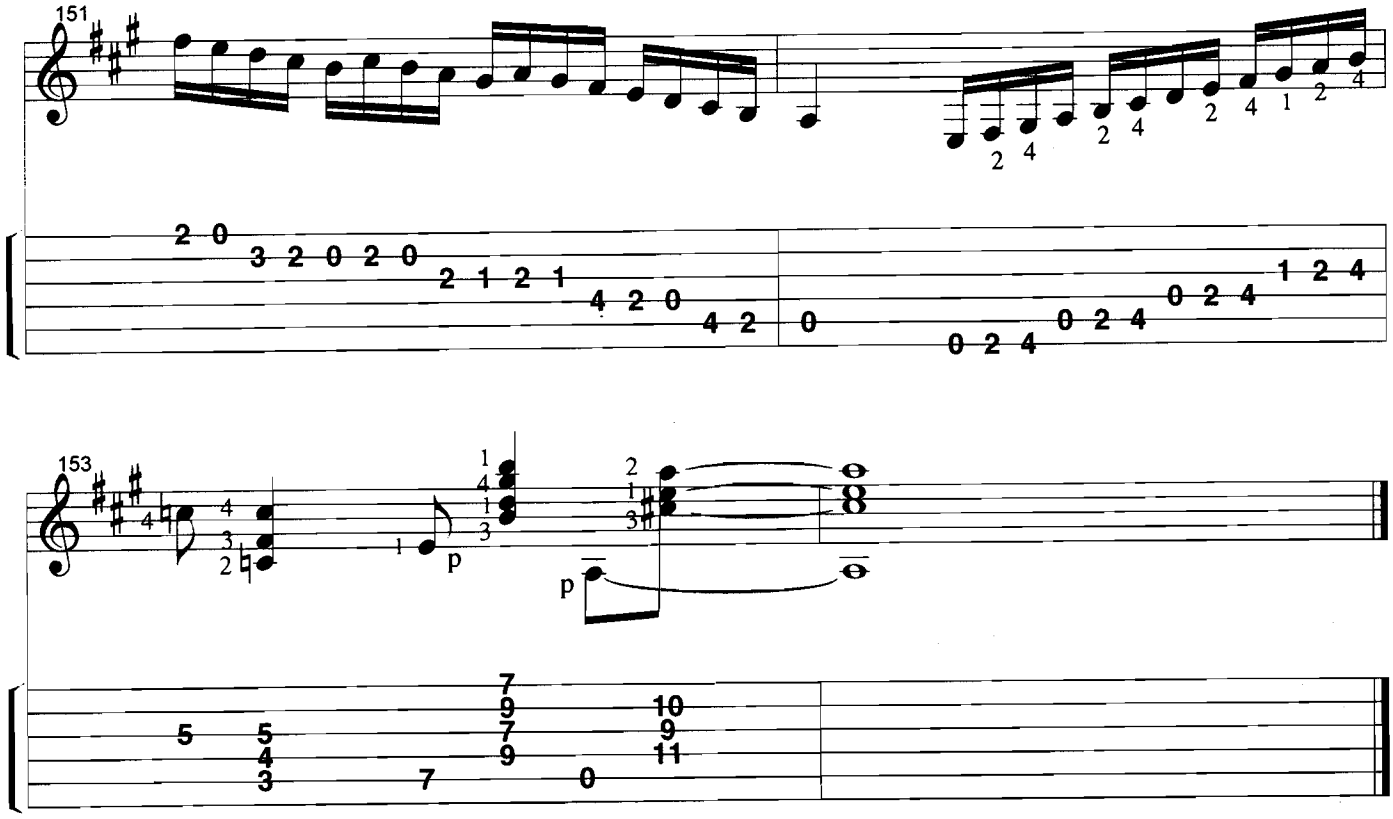

A
E7
A
94
a
m
i
p
G
E7
CI
C♯
97
A
E7
CI
100
CIX
A
103


CVII E7
CVII
CV
106
CV
CIV
CII
109
CI C♯
CII D
CI C♯
112
CII D
CI C♯
CIX
115


CVII E7
CV
118
CV
CIV
CII
121
CI C♯
CII D
CIV E
CV A
124
CX
CVII E7
CV
127


CIV
CII
AMaj7
130
AMaj7
133
AMaj7
A
136
C♯
139


142
A
CV
a m i p i m a i m i m i
E
CIV
145
CII
D
147
CII
F♯m
E
149
E7
m i p i m a
p
i m i m


151
153
p
p